

# LIFE

A PENETRATING LOOK AT  
THE PEOPLE OF RUSSIA  
PHOTOS BY CARTIER-BRESSON



MILITARY APPRAISAL  
AT MOSCOW TROLLEY STOP

20 CENTS

JANUARY 17, 1955

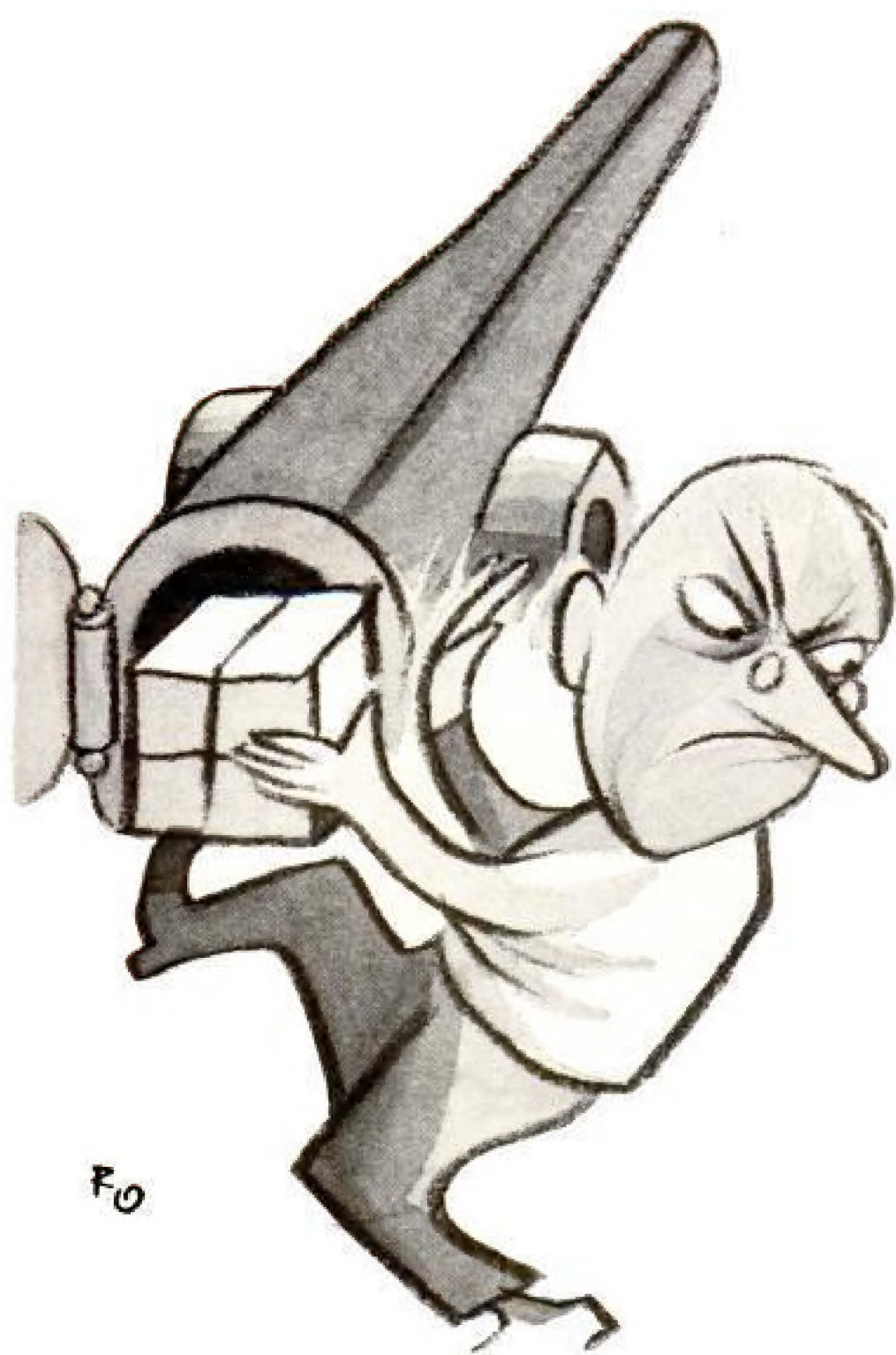
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TV sets automatically. Chances for human  
error are eliminated, uniform quality assured  
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lowest prices in history.

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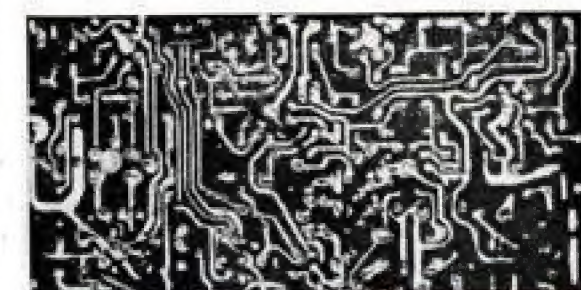


## AUTOMATION†

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ble these sensational TV  
values...with amazing  
ROBOT Chassis and fin-  
est quality features.



THE OLD. This sectional view  
of regular television chassis  
shows complex maze of wiring.



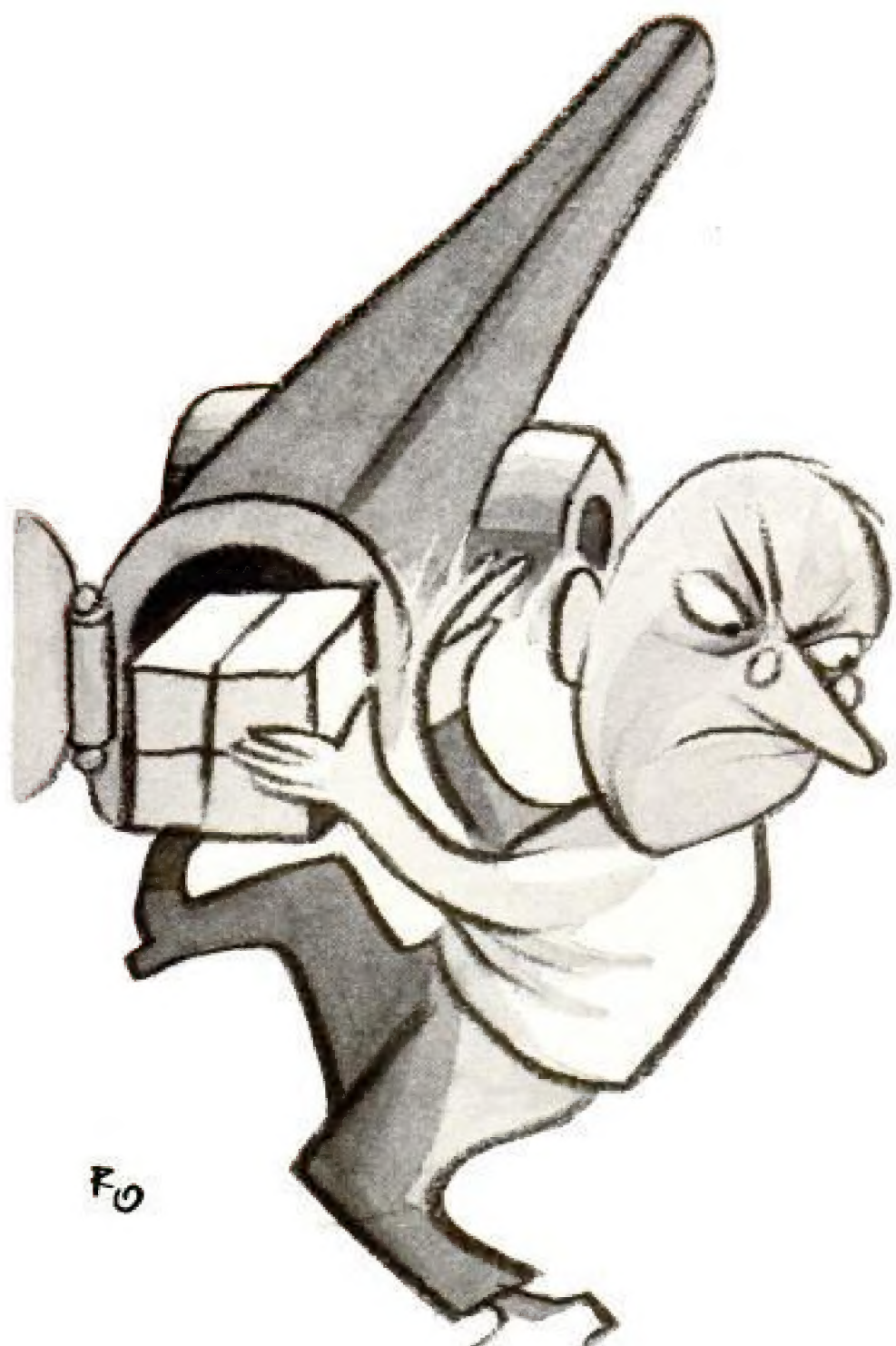
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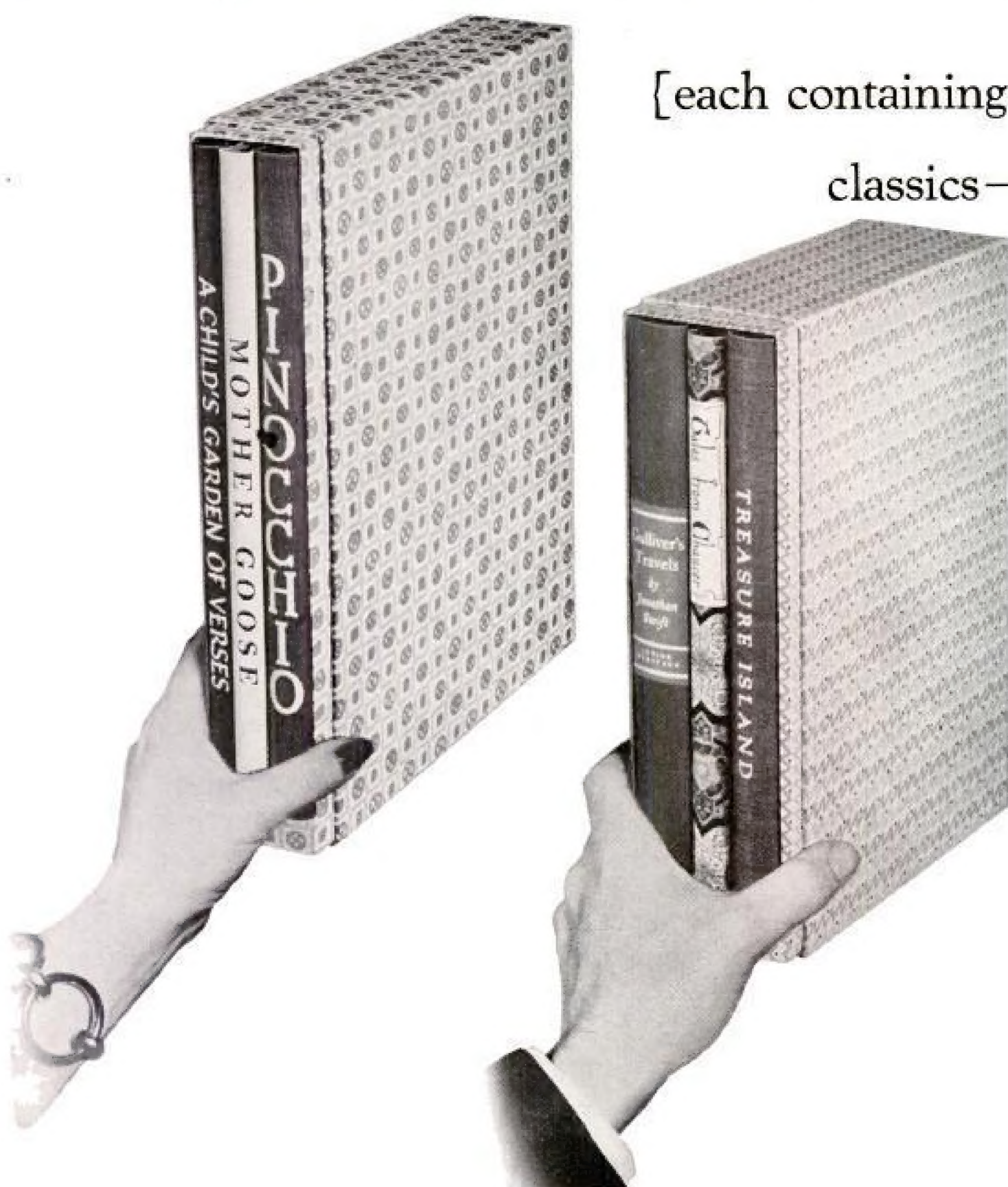
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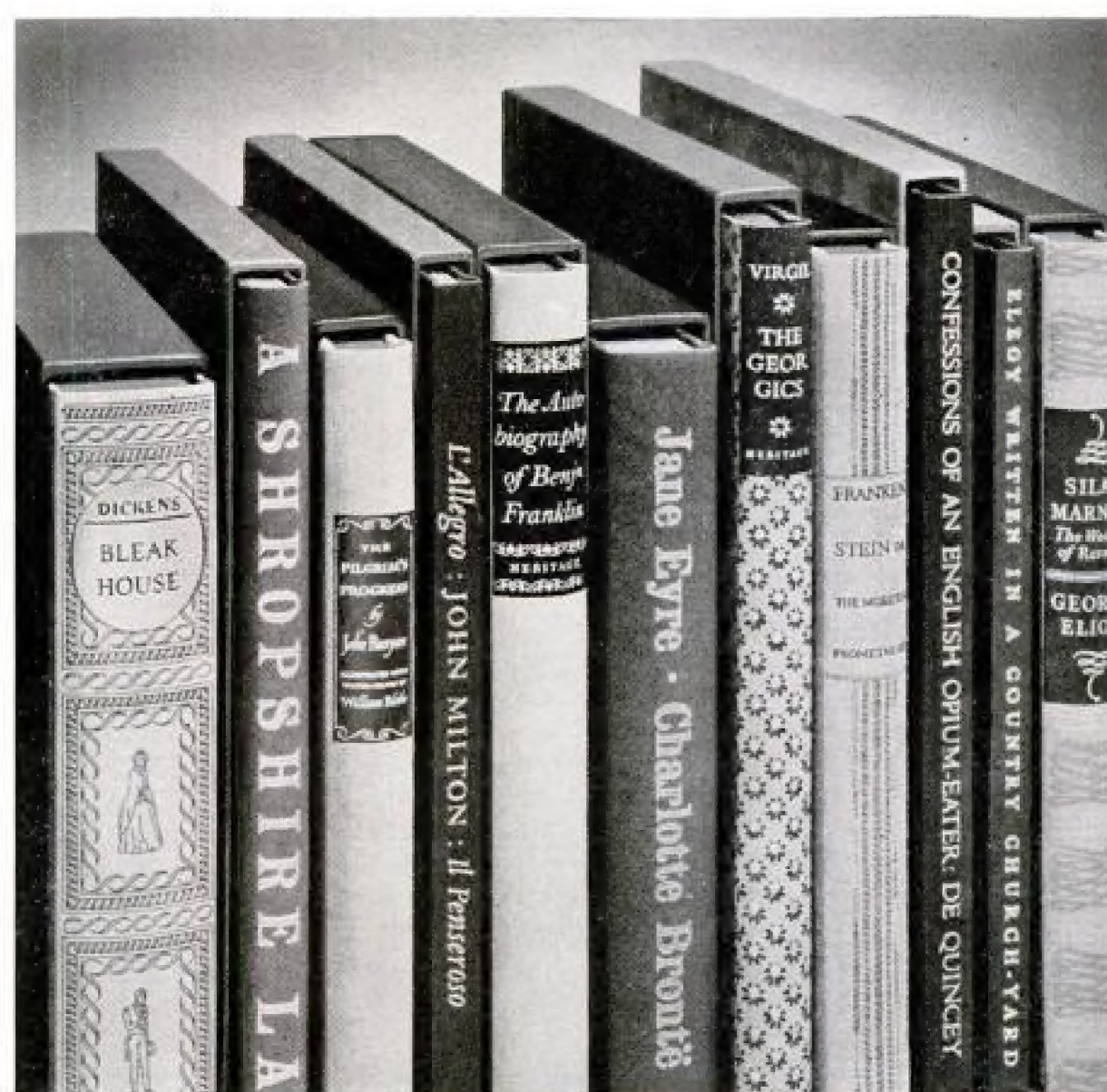
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You can't always do this! The membership roll of The Heritage Club is not always open to new members. When that does happen, as now, the opportunity is one you should not neglect. For you are invited to accept a Trial Membership in The Heritage Club, which will cover a period of just five months.

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# LETTERS TO THE EDITORS

## CHRISTMAS ISSUE

Sirs:

Congratulations on the excellent Christmas number (LIFE, Dec. 27, 1954) with its many interesting and appropriate articles, the unusual collection of great Christmas paintings and its strong editorial.

ERNEST E. TUCK

New York, N.Y.

## NEW STAR

Sirs:

Your article "A New Star for Christmas" (LIFE, Dec. 27) is truly different. I am a 16-year-old boy and thought it quite a challenge to anyone as I myself spent 1½ hours on it, that is after my parents gave up.

JOHN T. REHM JR.

Anderson, Ind.



KISSIG'S DIMENSIONS

Sirs:

Come, now . . . was that truly a Christmas ornament—or a demonstration of the 4th dimension? I found 6!

Lost: 1 temper, 1 self-confidence, 1 roll of tape, 2 hours, the respect of my family, 6 pages of LIFE and all my holiday spirit.

VERNON KISSIG

Los Angeles, Calif.

Sirs:

LIFE must have its little joke. I am of course referring to that evil genius Karl Somebody-or-other. My Christmas Eve became a nightmare. Once started I had to finish it. It came out fine. . . .

TED SIMMONS

Los Angeles, Calif.

Sirs:

The star was a cinch to assemble. . . .

PETER MORRONE

New York, N.Y.

## HALLELUJAH ARMY

Sirs:

On behalf of Salvationists throughout the United States I wish to offer our thanks for the wonderful story on the Salvation Army ("The Hallelujah Army Observes Its 75th Christmas," LIFE, Dec. 27).

To have our people and our work presented in such a warm and understanding fashion is one of the finest Christmas gifts we of the Salvation Army could have.

DONALD MCMILLAN

Commissioner

New York, N.Y.

Sirs:

I have always been grateful to the Salvation Army for help they gave to people I knew.

Fifteen years ago two girls hitchhiked 500 miles to see their men in prison. One girl was 7 months pregnant, but she just had to see her husband before the baby was born. Both girls were exhausted from riding in trucks all night, but they had no money to rent a room for the night before starting home. A waitress where they bought a bowl of chili beans told them to go to the Salvation Army. They attended the religious service and then they were taken to a nice clean hotel room. They visited the men again and hitchhiked home again.

The baby was born two weeks later. The two brothers

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were released a few months after. Both men got honest jobs and were never in trouble again. But the two girls and the two men will never forget the kindness of the Salvation Army in that little town of Richmond, Calif. across the bay from San Quentin.

Please do not print my name or the town I live in as this story is very personal to me.

NAME WITHHELD

## LOW-DOWN FURNITURE

Sirs:

That article "Low-Down Furniture Floors the Flexible" (LIFE, Dec. 27) was the cleverest bit to come from your cage in quite a while.

What's the dog's name?

PVT. WILLIAM WALLACE

Fort Bliss, Texas

● George—ED.

## BELIEVE THEE GEORGE

Sirs:

Thanks for a fine article on my favorite comedian George Gobel ("Believe Thee George!" LIFE, Dec. 27). Since you mention the fact that he belonged to the choir of St. Stephen's Episcopal Church under the Rev. Irwin St. John Tucker, I thought you might be interested in knowing that that clergyman carved a bas-relief of George in his soutane and surplice as a wooden plaque on the side of the pulpit.

JOSEPHINE PANIAK

Chicago, Ill.



CHOIRBOY GOBEL SINGING "SILENT NIGHT"

Sirs:

I may be ignoble,  
But I don't like George Gobel.

MAURICE KAUFMAN

Atlanta, Ga.

## O LITTLE TOWN OF GIA KIEM

Sirs:

Where can one send a buck to help the people of Gia Kiem ("O Little Town of Gia Kiem," LIFE, Dec. 27)? What brave people they must be.

JAMES HULIHAN

Ontario, Calif.

● Contributions earmarked for Gia Kiem can be sent to War Relief Services, National Catholic Welfare Conference, 350 Fifth Ave., New York 1, N.Y.—ED.

## THE SWISS FAMILY ROBINSON

Sirs:

When I read your description of the original manuscript of *The Swiss Family Robinson* (LIFE, Dec. 27), I was reminded that as a boy I read two copies of this story with different endings. In one book the ending, as I remember, was similar to the one which you gave. In the other book the family discovered a European woman with two daughters who had been shipwrecked on a neighboring island. Fritz married this woman and two of the other boys married the two daughters.

I would like to know if you or your readers know anything about the origin of these two different versions.

LYLE E. PURSELL

Columbus, Ohio

● The original story ended with the family returning to Switzerland. One of the earliest translators changed the ending with the permission of Wyss's son to have the family stay on at the island. Subsequent authors rewrote, simplified and edited the story. In one version a ship stops at the island to ride out a storm. A family of four, including two young daughters, decide to stay on this island. Eventually Ernest and Jack marry these girls, while a wife for Fritz turns up in the form of a castaway from a nearby island.—ED.

Sirs:

I have a copy of *Swiss Family Robinson*, published in 1896, which contains 145 woodcuts. Perhaps the most fantastic is *The boa at the stake*. How these boys tied up a boa constrictor, which to judge from the woodcut must have weighed several tons, perhaps does not occur to the youthful reader.

ERNEST BRIARS

Rochester, N.Y.



CONSTRICTED BOA

## WEEK BEFORE CHRISTMAS

Sirs:

I wonder if you can see the irony in the story I am about to relate! In February 1952 early in the morning of the 23rd my husband was shot in a hold-up but miraculously not killed. The bullet entered below his right ear and came out between the jaw and cheekbone on the left side of his head.

He was rushed to Bay View Hospital and there his life was saved by having plasma administered while still in the ambulance. The doctor who saved his life was roused at 2:45 a.m.

The boy who shot my husband and killed another man at the same time was sentenced to the Ohio State Penitentiary for 20 years to life. Two of the prosecuting attorneys were John Mahon and Thomas Parrino.

Today Dr. Samuel Sheppard ("Images of a Week before Christmas," LIFE, Dec. 27) was found guilty of 2nd degree murder and sentenced to the Ohio State Penitentiary for 20 years to life. Mr. Mahon and Mr. Parrino were also prosecuting.

The doctor who saved my husband's life was Dr. Sam. He did much more to save that life than was really necessary according to many other doctors.

What kind of cruel trick of fate is it to place a man who almost took a life and a man who saved it side by side in the penitentiary!

CLAUDIA KASPER

Parma, Ohio

Please send



to \_\_\_\_\_ name

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city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

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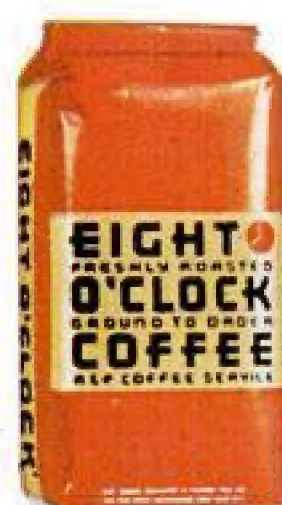
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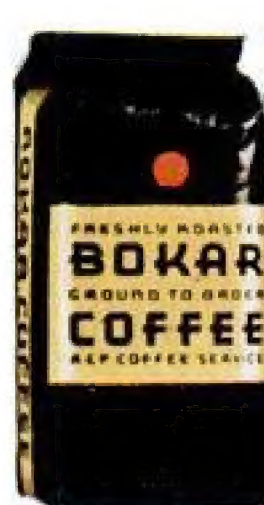
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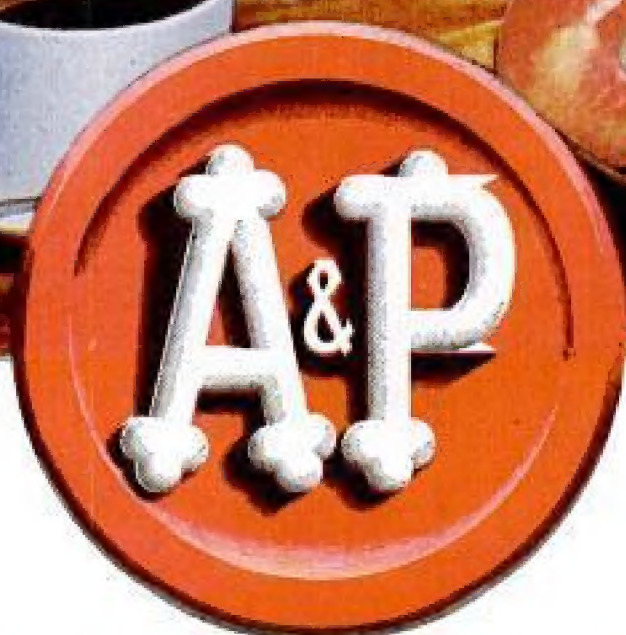
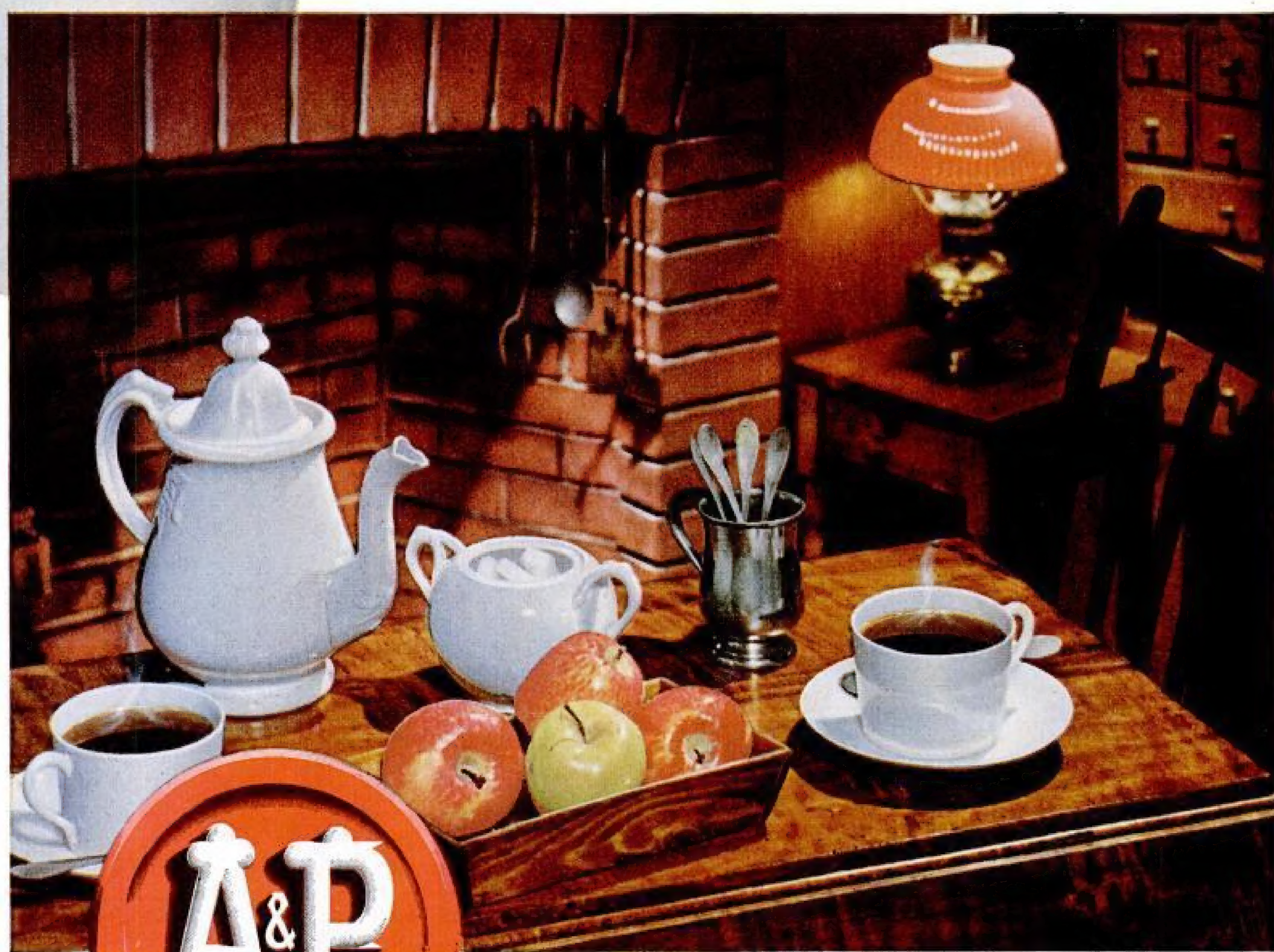
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ANONYMOUS CARTIER-BRESSON AND CAMERA, CREMONINI AND ANONYMOUS SUBJECT

## DISSENT AND CONTENT FOR ANONYMITY IN ART

Leonardo Raffaello Cremonini, a young Italian painter whose skeletal works (pp. 72, 73) are currently having a big success in the U.S., told a LIFE correspondent in Rome recently that "man is alone in the anonymity that our century has created and against this he fights in vain."

Whatever the justice in Cremonini's credo, one fellow-artist who would take violent issue with him is Photographer Henri Cartier-Bresson, whose candid, penetrating study of the Russian people (pp. 15-30) begins in this week's issue. Far from fighting in vain against anonymity, Cartier-Bresson considers it an invaluable stock in trade. So much so, in fact, that he requested last week that it be preserved in any picture of him that LIFE might publish, adding that "this is neither shyness nor false modesty, but a professional asset." So LIFE presents its readers, who might someday be his future subjects, with the kind of portrait he would like. In Moscow,

said Cartier-Bresson, where his characteristic anonymity was often questioned by startled Muscovites under whose noses he had snapped a picture, Cartier-Bresson had a prepared answer: "I just said with a gesture '*Tovarich perevodchik tam*' (The comrade interpreter is back there), saluted and proceeded with my business."

The curious thing about the two views of anonymity expressed by Reporter Cartier-Bresson and Painter Cremonini is the result. Cartier's anonymous look at the Russians—from the girls and their uniformed admirers at the trolley stop (see cover) to the Uzbeks who will be seen in a second instalment of his pictures in the Jan. 31 issue—leaves them intensely human and real—and far from anonymous. Cremonini, who deplores anonymity, creates his tense canvases of men and women in half-human guise, amorphous, highly individual and provocative—but thoroughly, irretrievably anonymous.

### CONTENTS

<b>COVER</b>	<b>PHOTOGRAPHIC ESSAY</b>
MILITARY APPRAISAL OF MOSCOW GIRLS (SEE PP. 15-30)	NEW LIFE FOR U.S. JAZZ PHOTOGRAPHED FOR LIFE BY ELIOT ELISOFON..... 42
<b>THE WEEK'S EVENTS</b>	<b>BUSINESS</b>
"THE PEOPLE OF RUSSIA" ARE PHOTOGRAPHED PART I: MOSCOW. BY HENRI CARTIER-BRESSON..... 15	PACKARD'S EQUALIZER..... 52
"MISTER SAM" STEPS UP AGAIN..... 36	<b>THEATER</b>
PANAMA MOURNS ITS MURDERED PRESIDENT..... 38	LOVE AMONG THE LUNATICS..... 57
A LOOK AT THE WORLD'S WEEK..... 95	<b>ART</b>
<b>EDITORIALS</b> ..... 35	CREMONINI, A MONUMENTAL MODERN PAINTER..... 72
AUTOMATION—BLESSING OR CURSE? PRESIDENTIAL VIEW OF THE BIGGEST ISSUE	<b>OTHER DEPARTMENTS</b>
<b>ARTICLES</b>	LETTERS TO THE EDITORS..... 4
HOT NEW ENTRY IN URANIUM STAKES, by HENRY SUYDAM JR..... 65	SPEAKING OF PICTURES: BEAUTIES ENACT TRADES IN CHARADES..... 8
THE GREAT GARBO, PART II, by JOHN BAINBRIDGE..... 76	LIFE'S VISIT: MIAMI'S COSTLIEST HOTEL..... 100
	MISCELLANY: SURPRISE ON THE RISE..... 104

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8, 9—DICK HANLEY  
15 THROUGH 30—HENRI CARTIER-BRESSON FROM MAGNUM  
36, 37—GEORGE SKADDING—EDWARD CLARK, A.P. (2), GEORGE SKADDING (2)  
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## SPEAKING OF PICTURES

### School queens enact trades in charades

Although they are always pleasant to behold, photographs of U.S. beauty queens employ such standardized poses they grow monotonously alike. Determined to enliven the traditions, Photographer Dick Hanley tried some descriptive attitudes for the girls who were recently chosen queens of seven schools belonging to the Private Vocational Schools Association of New York, Inc. The result is a series of bathing-suit charades in which each girl portrays the trade which she is learning. LIFE invites its readers to guess the answers, which will be found printed upside down at right, but warns that the props in pictures 2, 3 and 5 are symbolic and would not actually be used by any serious practitioner of the trade.





# CHARADE ANSWERS

1—Miss Beauty Culture, Stella An-  
dreyko (indicating "hear no evil" be-  
cause she should not listen to gossip  
from the customers). 2—Miss Dental  
Assistant, Ursula Staats. 3—Miss Mod-  
el, Anita Hoadley (with her head on  
books instead of books on her head).  
4—Miss Welding, Thelma Carlin. 5—  
Miss Criminal Investigator, Jean Wa-  
genbrenner (dusting for fingerprints).  
6—Miss Surveying, Gladys Levine. 7—  
Miss Airline Hostess, Jean Bromberg.



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## Come out of that stuffy HEAD COLD FOG



# Breathe Again!

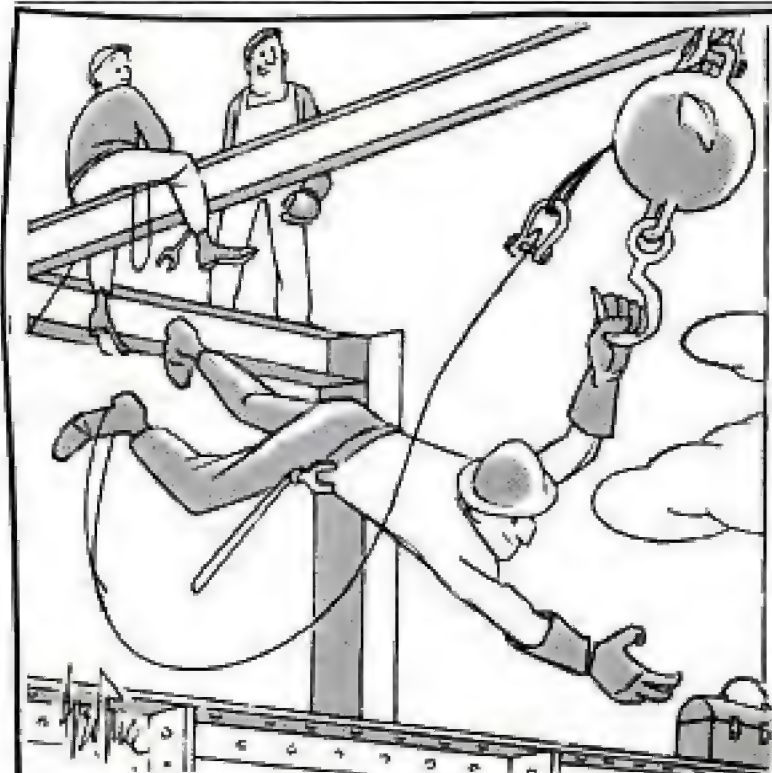
Don't go on suffering all the miser-  
ies of a head-cold! Open up your  
nose—in seconds—with soothing  
Vicks Vapo-nol Nose Drops. Re-  
duces swelling, makes breathing  
easier. A few drops up each nostril  
as directed gives wonderful relief.

### VICKS VA-TRO-NOL NOSE DROPS



**NOW—for children...**  
a new, different aque-  
ous nose drop that  
clings to give longer  
relief. Milder-feeling.  
Fully effective.

New Mild Vicks Vapo-nol Nose Drops For Children



"When the lunch whistle blows, Smitty  
takes off like a bird for his ham  
sandwich with Durkee's FAMOUS."

## DURKEE'S FAMOUS SAUCE

And no wonder—for everyone loves the  
unique, delicious flavor of Durkee's  
FAMOUS. It tastes especially  
good on sandwiches, sea food,  
meats, poultry, and in casse-  
roles, cheese dishes and salads.  
Take your cue from famous  
dining places and use this  
distinctive sauce to pep up  
your menus.



One of Durkee's Famous Foods

QUICK RELIEF  
**TUMS** 10¢  
A ROLL  
FOR ACID INDIGESTION  
GUARANTEED TO CONTAIN NO SODA





**JAMES STEWART**

*Memorable in  
"THE GLENN MILLER STORY"  
and "REAR WINDOW"...*

now...as the Stranger with a Gun,  
driven by restless longings,  
challenging the Klondike's  
snow and sin and greed,  
where gold was the lure  
and the fanciest woman  
in Dawson,  
his for the taking!



*Universal-International presents*

**JAMES STEWART  
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**THE FAR COUNTRY** *COLOR BY Technicolor*

with JOHN McINTIRE • JAY C. FLIPPEN • HENRY MORGAN • Directed by ANTHONY MANN • Story and Screenplay by BORDEN CHASE • Produced by AARON ROSENBERG



# Here's Pie



**NO-BOWL METHOD!** Right in the pie pan, add milk, slice the "stick" with a fork, and mash it down. Pretty soon the dough will clean the dish for you. (One stick makes one crust. Convenient! No guessing!)

*"Handle this pie dough all you want...you cannot get a tough crust!"*

*Betty Crocker*  
of General Mills



Make delicate lattice tops and pretty flutes to your heart's content. Use all your skill and work as carefully as you like. No hurry! Handling won't toughen the crust. You'll find you can *do more* with this new pie dough, because it's *homogenized*: shortening coats each flour particle, keeps the dough velvety and pliable ... keeps the pastry tender. Have a good time!

**BETTY CROCKER Homogenized  
PIE CRUST MIX IN STICKS!**



CONTENTS: Gold Medal Enriched Flour, shortening, salt, artificial coloring.  
© G.M.I. Mfd. by General Mills, Inc. General offices: Minneapolis, Minn.



# Betty Crocker's new Crust Mix in STICKS!



**MADE TO BE HANDLED.** Now work the dough into a ball until stickiness is gone. We've tested this dough by handling it more than you'll ever need to; it baked superbly tender!



**NO MORE MAPS OF SOUTH AMERICA!** You'll roll a neat circle with the greatest of ease. But if you *did* want to re-roll, you could. Flour the board all you like, too. Neither will toughen the crust!



**PASTRY SO TENDER** the flakes lift off with a spoon! That's what you get, no matter how much you've handled this pie dough. It simply can't get tough. Amazing, isn't it? Try it soon.







Above, you see the Thunderbird. Its long, low lines have caused a sensation on the highways as has no car styling before it. And it was these lines that inspired the styling of the 1955 Ford. The '55 Ford, as shown below, features the same sleek silhouette . . . the same beautiful design, front and rear.

You can see Thunderbird styling...now try Trigger-Torque power



The Ford Fairlane Club Sedan, one of 17 Ford body styles for 1955.

...and thrill to the split-second response of **FORD** for '55!

You've never experienced anything like it! This exciting '55 Ford obeys your commands in an instant. You can drive in busy traffic with assurance . . . pass on the highway with a feeling of greater confidence and safety. You'll enjoy these advantages and *more* when you Test Drive Ford's new Trigger-Torque performance.

#### Three new mighty engines

You'll find this split-second "Go" in your choice of three mighty engines: the new 162-h.p. Y-block V-8 with higher compression and greater displacement . . . the new 182-h.p. Y-block Special V-8, available in combination with Fordomatic Drive in Fairlane and Station Wagon models . . . or the new 120-h.p. I-block Six.

You'll go for new Speed-Trigger Fordomatic Drive with its fully automatic low gear for quicker take-offs and automatic intermediate gear for extra passing ability. It's available in *all* Ford models . . . with *any* Ford engine.

Your ride will be gentled by Ford's new Angle-Poised Ball-Joint Front Suspension. You'll find it makes even smooth roads seem smoother.

So accept our invitation. Stop in at your Ford Dealer's. Thrill to a Ford Test Drive today!

#### PLUS ALL THESE "WORTH MORE" FEATURES

- ★ New **Luxury Lounge Interiors** are the most comfortable, most colorful ever. And you'll find fabrics fresh and new.
  - ★ New **Wrap-Around Windshield** is ultra-modern in appearance with nearly 20% added visibility for greater safety.
  - ★ New **10% Larger Brakes** mean smoother straight-line stops and up to 50% longer brake lining life.
  - ★ New **Tubeless Tires** offer quieter, easier riding . . . greater puncture and blowout protection.
- And all the Power Assists are available to help stop, steer, open windows and move front seat with greater ease.



You go finer when you go **FORD!**





**LIFE**

Vol. 38, No. 3 January 17, 1965

# THE PEOPLE OF RUSSIA

PART ONE: MOSCOW

Photographed by Henri Cartier-Bresson

CONTINUED ON NEXT PAGE



# 'DIRECT IMAGE' OF THE PEOPLE'S

For long years, Russia has been the "riddle wrapped in a mystery inside an enigma" which Churchill called it in 1939. Churchill was commenting on Soviet foreign policy but the simple facts of everyday Russian life remained almost as mysterious under the isolation imposed on the people by the Kremlin.

After Stalin's death the new regime started admitting a few roving Western tourists, students and reporters. And in the latter part of 1954 the U.S.S.R. permitted one of the world's

great photographers, Henri Cartier-Bresson of Magnum Photos, to turn his discerning eye on the Soviet scene. The resulting pictures (in this and the Jan. 31 issue of LIFE) show the Russians as intensely human beings, whether dancing during a building project lunch break (*preceding page*) or simply walking the streets of Moscow (*below*).

"I tried," says Cartier-Bresson, "to get a direct image of the people going about their daily life." He also tried to show "what they

build and strive to," as in his juxtaposition of actual Russians against the idealized version shown at right.

The non-Soviet world still is confronted by many enigmas in the post-Stalin regime. Is the real Russia to be found in an increased supply of consumer goods or in a renewal of the purges? Do Malenkov and Khrushchev really desire a reconciliation with the West or do they simply want to stall for time? Which one runs Russia? (Or does either?)





# DAILY LIFE

The photographic tour reported in this and *LIFE*'s Jan. 31 issue does not pretend to answer these questions. Cartier-Bresson took pictures only where he had permission to do so and with a frankly nonpolitical camera. In 10 weeks, he says, he got only "a fragmentary image."

But the image is a notable one. Cartier-Bresson richly fulfilled his mission, which was to show "human beings in the streets, in the shops, at work and at play, anywhere I could approach them without disturbing reality."



AS SEEN BY CARTIER-BRESSON, a crowd of shoppers comes from Red Square down Mokhovaya Street between Lenin Museum (*left*) and Historical Museum. The Cathedral of St. Basil is at rear.

AS IDEALIZED BY THE SOVIETS, in huge bas-relief at an agricultural fair, the devoted Russian people surround Stalin (*front row, left*) against background symbolizing Soviet economic progress.



PEOPLE OF RUSSIA CONTINUED





# IMPRESSIVE SIGHTS FOR THE GOGGLE-EYED



**FASCINATED**, a young Air Force officer watches circus skit lampooning state butcher who bootlegged the meat for his own use.



**SPELLBOUND**, a girl gazes at works of romantic Russian painter in Tretyakov Gallery. The Tretyakov brothers in 1893 gave city of Moscow 2,000 paintings.



**BEWILDERED**, roughly dressed peasants in the Tretyakov Gallery stare at an exhibition of cartoons sharply attacking American capitalists and "imperialists."



**HOLDING HANDS**, a custom Cartier-Bresson noted often among sightseeing men, dress-uniformed soldiers inspect farm vehicle model at agricultural fair.

← **AWE-STRUCK**, peasants guided by a uniformed railway worker appraise the ornate chandeliered interior of a station in Moscow's famed subway.





**AT FASHION SHOW** matronly model displays silk lounging robe. Shop head (*left*) wears blue suit.



**YOUNGER SET** clustered near a dress dummy studies fashions for little girls in House of Models.



**SAILOR HAT** and new white jacket delight a tot perched on counter in big GUM department store.







**SCALP MASSAGE** is given bald man at the Moscow Beauty Institute which caters to both men and women, offers mudpacks,

manicures, plastic surgery. Cartier-Bresson was told at institute that piercing women's ears for earrings was back in fashion.

## NEW FASHIONS BUT LITTLE CHOICE FOR SHOPPERS

Although the Malenkov regime has made good on some of its promises to give Russian people more consumer goods, Soviet shopping is still mainly a matter of patient, often frustrated hunting for simple and costly necessities of life. In state-run shops like the big GUM department store on Red Square, Soviet shoppers find no abundance and little variety. Prices are high and Cartier-Bresson reported, "Any purchase is quite a decision. One often sees couples choosing together, even such things as a pair of stockings for the wife."

In opening a fashion show at the All-Union House of Models (*top left, opposite page*) the shop's head announced: "By decree of the Soviet government much more attention is given to fashion." She went on to describe the Soviet new look: "The silhouette should be natural—no more exaggerated padding in the shoulders. The line is smooth." But new creations, or anything in silk and wool (a wool suit costs the equivalent of \$250), are chiefly for the ladies of the privileged classes. For the ordinary Russian woman a simple cotton print dress is not only basic attire but almost the peak of fashion.

**WINDOW-SHOPPING WOMEN** in baggy cottons and kerchiefs eye trimly cut creations in the House of Models.

**DRESSED-UP WOMEN**, wearing the popular flower print patterns, eat ice cream, a Russian custom, during an intermission at the Moscow circus. Dress of woman on the right is made of pure silk, others are of sheer cotton.





## SLOW QUEUES, FAST FUTBOL, PLUMBING ON VIEW



**FAMILIAR SIGHTS** in Moscow include straggling bus queue (*above*) and the contrast between ram-

shackle old wooden dwellings and new brick apartment developments in the process of construction.



**CAR WASHERS** spend holiday at beach on Moscow River. In foreground is \$1,000 Pobeda, in the

background a prewar \$2,000 Moskvich. A Tarzan in a bikini shows off his physique on the river bank.

**WOMEN TUNNEL DIGGERS** (*below*) smile during a moment of rest from their work on new







**SOCCER-MATCH TENSION** tells on *futbol* fans in game between Russian and Swedish all-stars.

Russians, whose favorite sport song is *Fizkultura Hurrah* (Hurrah for Physical Culture), won, 7-0.

tube extending the subway system. Tunnel is being built by mixed "work brigades" of men and women.



**BATHROOM EXHIBIT** of fixtures attracts only mild interest as apprentices on conducted tour of

Sokolniki Park wait for their party to catch up. In most of Moscow four or five families share a bath.





**WELL-SCRUBBED CHILDREN** in a newly constructed Moscow school raise their hands to act out clouds as the teacher tells them a story about the weather.



## UNIFORMED CHILDREN, GLORIFIED ELDERS

In Soviet city schools, coeducation is back this year, the new regime having revoked Stalin's 1943 decree that boys and girls follow different curricula. Another innovation is the school uniform for boys, consisting of gray-blue jacket and pants and a black leather belt. The girls have worn their uniforms for a decade—dark brown dresses, white collars and black aprons. Russia suffers from a shortage of classrooms, and despite an extensive building program many children have to attend school in morning and afternoon shifts. The educational diet of young Soviet children includes games, fairy tales and outdoor fun, but the teacher's primary task is to turn out model pupils like the 10-year-old boy who was praised for writing in a school composition: "I am proud of the Soviet motherland. . . . There is no other such country as ours. All of our people have equal rights. . . . We are rich in everything and need no assistance from foreigners."

**"LITTLE BRIDGE,"** a game played by dancing school students, consists of two girls helping a third to make a backward somersault.



PEOPLE OF RUSSIA CONTINUED



**YOUNG PIONEERS**, members of Soviet youth movement, show clean hands at camp before a snack.



**BILLBOARD OF BIG SHOTS** on lawn of Young Pioneer camp shows (left to right) Soviet leaders

Mikoyan, Bulganin, Khrushchev, Malenkov, Lenin, Stalin. Campers have just washed at outdoor faucets.





**CLIMBING MUSCLEMAN** in the Gorki Park of Culture and Rest, one of Moscow's most popular, is admired (*above*) by tyke who then imitates him (*below*).



PEOPLE OF RUSSIA CONTINUED

## ACTIVITY AND WHIMSY IN THE CITY PARKS



**PRETTY MOTHER** in picture hat leafs through magazine while waiting for son to come back from a trip to nearby ice cream stand.



**DOING THE "KRAKOVIAK,"** a polka, elderly dancers whoop it up to gay accordion music in a part of Sokolniki Park reserved for workers on day off.





**AILING CHIMPANZEE**, character in Russian children's book called *Doctor Aibolit* (Doctor Ouch-It-Hurts), peers from tree in children's corner of Gorki

Park. Story of *Doctor Aibolit*, which tells of doctor who travels around the world curing animals, was taken by Kornei Chukovski from British *Doctor Dolittle* tales.





**STURDY YOUNG SOVIETS**, whose mass training represents the determined Russian bid to achieve world supremacy in competitive sports, are displayed

against backdrop of spouting water jets in mammoth Dynamo Stadium during "U.S.S.R. Physical Culture Parade." When the water was turned on, this was a





cue for hundreds of young athletes, from all over the Soviet Union, to scamper across the field toward a stand which held Russian bigwigs (p. 30). The last

line of youngsters (*background*) carries flowers to throw at officials while spectators on far side of field hold cards like U.S. cheering sections to form designs.





**RUSSIA'S RULERS CLOSE UP**—from a rare angle—were taken in Dynamo Stadium. Front row, left to right, are Deputy Premier Kaganovich, President Voro-

shilov, Premier Malenkov, Party Boss Khrushchev, Trade Minister Mikoyan. In back are Communist East Germany's Premier Ulbricht and President Pieck (left).

---

## PART TWO: ALL THE WAY TO UZBEKISTAN

In its issue of Jan. 31, LIFE will present the second part of Cartier-Bresson's photographs of Russia today. On his 9,300-mile journey through Russia, Cartier-Bresson stopped to photograph the privileged members of Soviet society at their Black Sea playground. He visited the mountainous Caucasus where Stalin was born, and from deep in Asiatic Russia, Cartier-Bresson brought back pictures of Oriental Uzbekistan, a region peopled by peasants with the blood of ancient Mongols in their veins.

---





*Relaxing pause in a busy day . . . tempting bits of chicken in a golden chicken broth, smoothed to a creamy richness with sweet dairy cream.*

So quick—so nutritious—so simply delicious!

**Campbell's** Cream of Chicken Soup



Soup's on—  
Enjoy it  
any time!



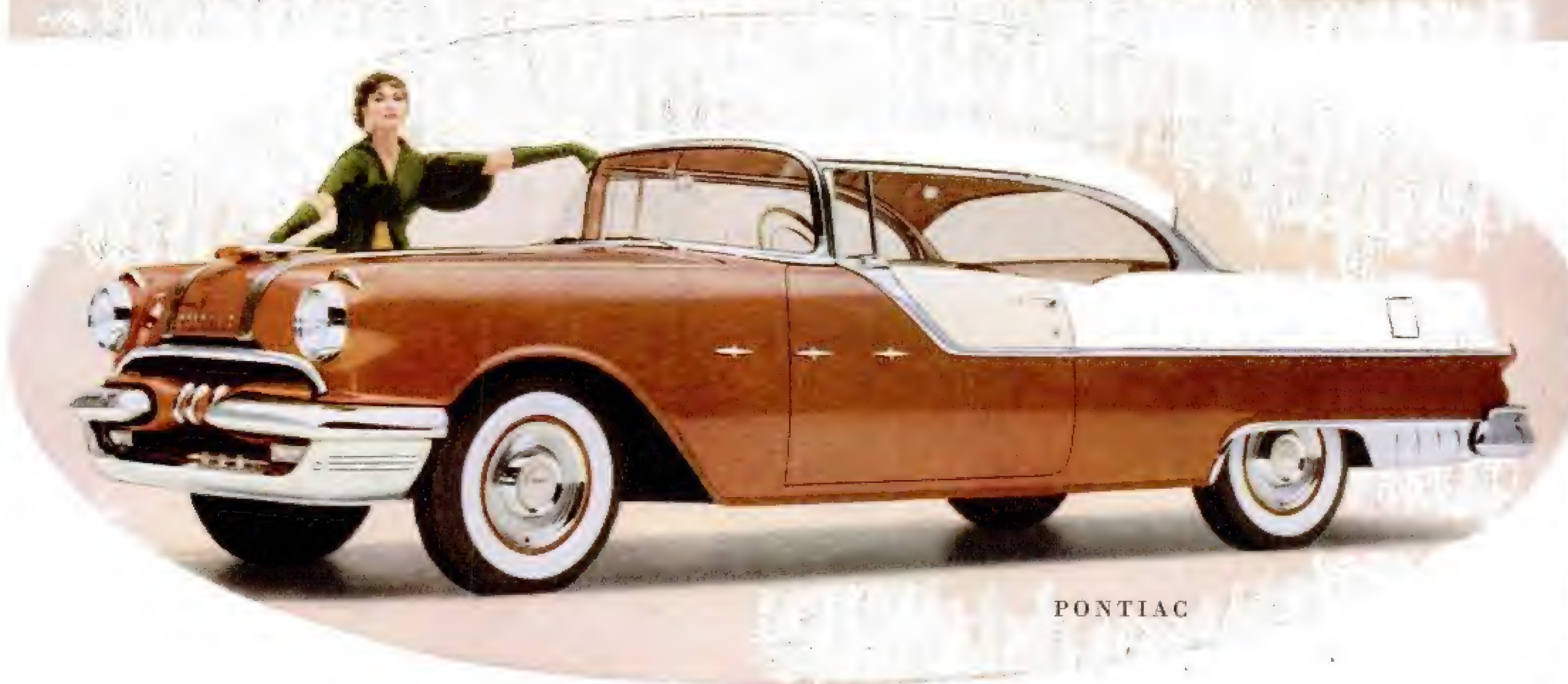
# GENERAL MOTORS

## *leads the way*

*with the High Fashion Five for Fifty-Five*



CHEVROLET



PONTIAC

GM Motorama of 1955: New York, Jan. 20-25; Miami, Feb. 5-13; Los Angeles, Mar. 5-13; San Francisco, Mar. 26-Apr. 3; Boston, Apr. 23 to May 1





OLDSMOBILE



BUICK



CADILLAC





*the drumstick...*

*the breast...*

*the part you like best*

There's something **"SPECIAL"** about Birds Eye Chicken PARTS!



No work, no waste. Cleaned CLEAN! Always country-fresh and sweet-eating. And Government-inspected for wholesomeness.



The country-fresh goodness of Birds Eye Chicken Parts is frozen in minutes after they're cut up. They always cook up country-fresh.



Packaged separately. Keep boxfuls of your favorite parts in your freezer. For a change, how about chicken parts broiled? Tonight!

Product of General Foods





# AUTOMATION—BLESSING OR CURSE?

*We walked past the banks of copywriting machines, most of them busily clicking away, though a few were sitting quietly under their tweed covers. I need scarcely add how much more business-like all agencies have become since the electronic copywriting machines replaced the live copy writers, who were always a disturbing influence. And of course the copy has been improved. . . .*

Shepherd Mead, an advertising copy writer whose *Big Ball of Wax* is a sort of madcap Madison Avenue version of George Orwell's *1984*, is not the only one who sometimes has fears that the wave of the mechanized future may wash him right out of his job. To some gloomy U.S. prophets these days, the wave is a lot closer, and a lot more menacing. The C.I.O.'s Walter Reuther fears that 200,000 auto workers may soon be able to do all the work of the present 1,000,000 because of the rapid growth of "automation." Unless we make big plans to take up the slack, Reuther envisions soaring unemployment and depression.

Well, that is not exactly a new fear. The first steamboat, made by one Dr. Dionysius Papin of France in 1707, never got beyond its maiden voyage because job-fearful river boatmen tore it to smithereens. But their descendants sail in steam these days. Similarly, English millworkers wrecked the first spinning jennies, but their descendants now tend far more mechanized monsters, work less and make a lot more money than their forebears.

One may similarly hope, and with considerable confidence, that the yeasty U.S. economy will prove the gloomsayers wrong again. Nevertheless, there is no question about the growth of automation. What had heretofore been a gradual process in recent years has increased so rapidly that a completely automatic factory is now possible. One machine, built by M.I.T. at a cost of \$350,000 for the Air Force, is now turning out finely machined aircraft parts without the help of a single human hand. The men who built it say that similar research, applied on the giant scale of the Manhattan Project, could develop a completely robot factory.

The principle involved in automation is as old as the heat-operated device which opened the doors of Athenian temples. It is "feedback" or self-regulation. Its growth has been accelerated by the incredible accomplishments of electronic

computers. It has been accelerated even more by the need to solve enormous problems raised by atomic energy and guided missiles. In order to make the first A-bomb, machines had to be devised to handle some infinitely complex controls. Guided missiles have required even more ingenious controls. The by-products of these accomplishments are now finding industrial use. A whole new industry, now of \$3 billion proportions, has risen out of automation.

Therein, perhaps, lies the chief answer to those who fear the future. What lessens the labor of man has always worked out to his ultimate benefit. Our greater leisure today is the fruit of the constant increase in the U.S. worker's man-hour productivity, and our rising incomes are the fruit of sharing these gains. But to say this is not to deny that automation is even now raising serious problems.

Perhaps the most disturbing single fact about the otherwise lusty U.S. boom is that since August 1953 employment has not been able to regain that level, although new workers are entering the labor force at the rate of 500,000 plus a year—a rate which will soon increase. With a total of 2.7 million not working, we have been able to turn out and consume virtually as much goods as at the record heights of the boom. What this indicates is that the U.S. may be able to produce and consume at boom-time levels yet still have a "permanent reserve" of unemployment, which may increase. This is something to which both industry, labor and government should give a good deal more study. Industry must take care to pass on the gains of automation in shorter hours and higher wages. If and when automation makes it possible, labor may be entitled to press for such advances as the four-day week. Government recently has largely confined its recession-antidote public works projects to blueprinting the possibilities. Now it ought to draw a line—perhaps the present line of 2.7 million—above which unemployment will not be allowed to go without putting more of these projects into concrete. Fortunately, nearly all such measures can be made in capital improvements—new highways, schools, better housing, etc.—which will eventually pay for themselves by what they add to the income and brainpower of the economy. Since most of it ought to be done anyway, doing it now will keep us busy enough to defer the problems of greater leisure.

## PRESIDENTIAL VIEW OF THE BIGGEST ISSUE

After the President's message to Congress on the State of the Union (*see next page*), one Democratic member (Rep. Walter, Pa.) said Eisenhower sounded "like a candidate on both tickets." This politician's crack is a tribute to the speech's genuine mastery of the whole American situation. Like George Washington, Eisenhower at his best meets that most exacting test of his office: to seem and to be the "President of all the people."

He has once more presented a legislative program for the nation which deserves the undistracted attention of both parties. Among its 20-odd proposals there is room for real differences of opinion within both parties. But on the biggest and hardest issue before the nation, what Eisenhower said will stay said for quite a while.

This is the issue of war, peace and Communism; which, wherever you slice it, divides a part of every free people and a part of every free mind. To "coexist" without retreating; to deter without threatening; to be ready and patient, strong and mild—these are the knife-edge requirements of American leadership in these perilous years. Every presidential word and act invites the charge of "appeaser" or "warmonger" from one anxious corner or another. But most

of us can surely stand with what the President said last week.

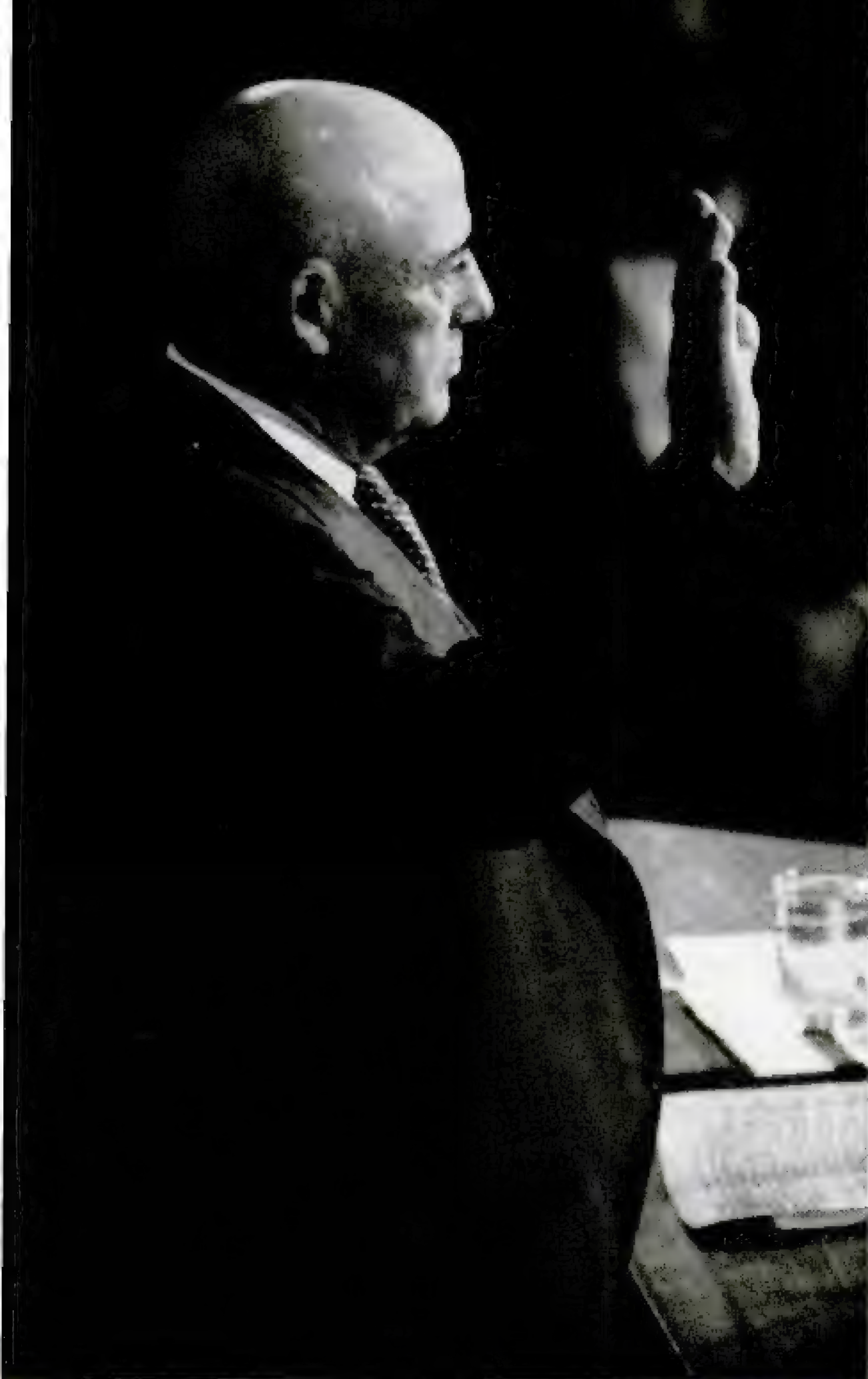
A man of peace, he rejoices in its brighter outlook. He knows it is "an insecure peace," and that the military situation is "merely world stalemate." In this stalemate, "each of us may and must exercise his high duty to strive in every honorable way for enduring peace." But if we are to do that, "it is of the utmost importance that each of us understands the true nature of the struggle now taking place in the world."

"It is not a struggle merely of economic theories, or of forms of government, or of military power. At issue is the true nature of man. Either man is the creature whom the Psalmist described as 'a little lower than the angels' . . . or man is a soulless, animated machine. . . .

"It is, therefore, a struggle which goes to the roots of the human spirit, and its shadow falls across the long sweep of man's destiny. This . . . is the true object of the contending forces in the world."

Thus the man of peace understands the absolute necessity of freedom's ultimate victory over Communism. The means? They are in the womb of time, whose patient guard is our faith and resolution, as the guard of this insecure peace is our readiness to fight.





**SWEARING IN** the new House of Representatives, Sam Rayburn is shown after taking over from Joe Martin.

# 'MISTER SAM' STEPS UP AGAIN

**Veteran Speaker begins his 6th term**

In a ritual by now thoroughly familiar to him, Sam Rayburn of Texas raised his hand last week in Washington and swore in a new House of Representatives. This was the start of Rayburn's 6th full term as Speaker, an office he has held longer than any man in history. Except for four years (1947-48, 1953-54) he has been Speaker since 1940. A day after the swearing in, the 84th Congress, listening to President Eisenhower's State of the Union speech (see *Editorial p. 35*) gave its wildest applause—complete with rebel yells—when the Republican President congratulated "Mister Sam," the most powerful Democrat in Washington, on his 73rd birthday.

For the seventh time since the Civil War, a President of one party faced a Congress controlled in both houses by the opposite party. Mindful of the dangers of divided government, the President warned against "indecision approaching futility." The Democratic National Committee circulated an almost obligatory attack on the President's address. Despite this, a climate of harmony for the nation's best interests was evident among members of both parties as they settled down to two years of co-governing.



**CONGRESSWOMEN**, 13 of a record-breaking 17 in the new Congress, gather in formal gowns for Women's Press Club dinner. Front row, left to right: Congresswomen Knutson, Sullivan, Buchanan and Delegate Farrington of

Hawaii. Second row: Congresswomen Church, Thompson, Bolton, Kelly. Back row: Congresswomen Blitch, Griffiths, Green, Harden, Kee. Missing from the picture are Congresswomen St. George, Pfof, Rogers and Senator Smith.







**SURROUNDED**, freshman Democrat, Neuberger of Oregon, sits among Republican Senators Bricker, Capehart, Welker (*bottom row*) and Bender and Flanders (*on either side*) as the President speaks.

**SAM'S WEEK** saw Rayburn take the Speaker's chair from Joe Martin, get a birthday handshake from the President and receive best wishes from Baroness Silvercruchs and Senator Clements' wife.





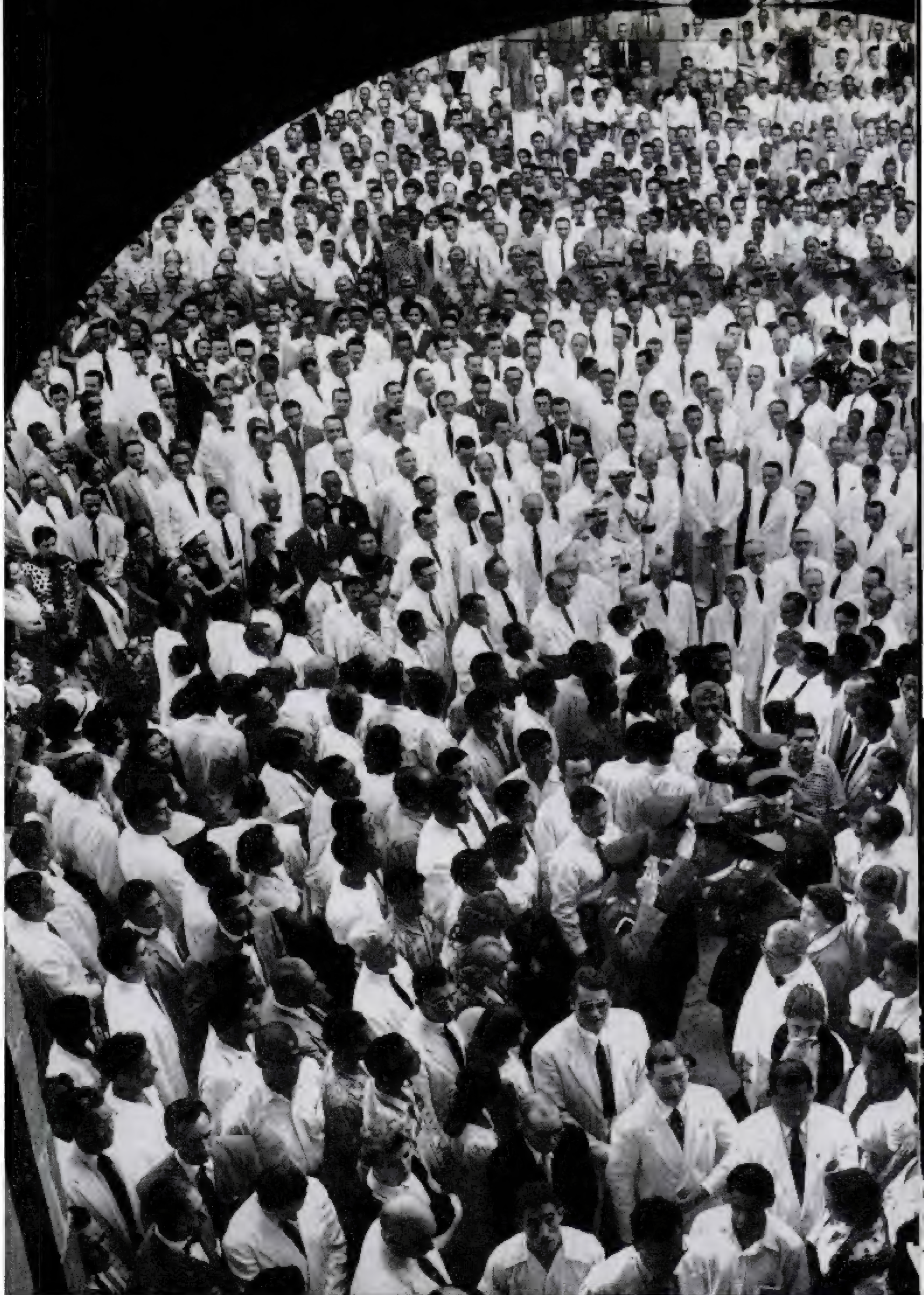
**AS POLICE CHIEF** from 1947 to 1952, Remón, hefting gun, was the real power behind presidency.



**PRESIDENT'S BODY** is taken to morgue. Despite transfusions he did not regain consciousness.



**PRESIDENT'S BLOOD** still stains floor of box, as eyewitness (*in white shirt*) describes shooting.



**FUNERAL CROWD**, framed by arch of National Cathedral where last rites for president are being

held, waits for service to end. From church, casket was taken to cemetery on a white fire truck.



**KILLER'S POSITION** by bush is taken by eyewitness, Antonio Santamaria, who, with newspaper

diagram of slaying, helps police reconstruct case. Box with railing (*background*) was the president's.





**WIDOWED FIRST LADY**, Ceci Remón, is haggard with grief as she is comforted after attending novena. She was in Miami when the president was slain.

# MURDER AT THE TRACK

## Panama mourns popular president slain in ambush

He had received an assassination threat just two days before, but this could not keep José Antonio Remón, Panama's popular president and friend of the U.S.A., from his favorite Sunday pastime, the horse races. "I have no real enemies," scoffed the ex-police chief who had been the strong man of Panama for years. After his own horse won the last race, Remón was feeling too good to go home. He and a few friends lingered on in the presidential box drinking highballs. Firecrackers exploded nearby. "They are celebrating a birthday," someone remarked.

A moment later a man stepped from a ticket booth gripping a machine gun. Another armed man slipped from the bushes and there were sudden chattering bursts of bullets. A splotch of scarlet oozed from Remón's white shirt. "That was no firecracker," he gasped, slumping to the floor.

An hour later the president was dead. Two others were also dead. Next day, with Vice President Guizado sworn in as president and the police on an almost clueless hunt for the culprits (*next page*), 40,000 grieving Panamanians accompanied "Chichi" Remón's coffin to Amador Cemetery.



**BODYGUARD'S WIDOW**, Mrs. José M. Peralta (*right*), sobs before her husband's funeral. He was with President Remón at track when assassins opened fire.





TALL GRASS AROUND PRESIDENT GUIZADO'S HOME IS PROMPTLY CHOPPED DOWN TO PREVENT AMBUSH

**PANAMA'S NEW PRESIDENT**, José Ramón Guizado, comes through draped doorway of palace to receive both condolences and best wishes from diplomats.



## CUT GRASS, A CURFEW AND ONE PET SUSPECT

The seemingly senseless slaying of President Remón threw Panama into a state of national emergency. New President Guizado temporarily suspended the right of habeas corpus, slapped a curfew on the palace district and authorized a \$50,000 reward for the killers. The police issued a frantic call for investigators from the U.S., Costa Rica, Cuba and Venezuela and rushed around making arrests, including a former California schoolteacher who was trying to board a plane, but could discover no real motive for the assassination or any real suspects. Automatically they swooped down on Arnulfo Arias (*insert*), a bitter foe of Remón who had been mixed up in a lot of political skulduggery in Panama in the last two decades. As president in 1941 he had openly flirted with the Nazis and was booted out. Ousted from a second term in 1951 by Remón, he was widely suspected of shooting a man, but there was never enough proof to indict him. This time the police were keeping slippery Arias locked up until a better suspect came along.



ARNULFO ARIAS

**NINE O'CLOCK CURFEW**, ordered during emergency, is ignored by stray dog gnawing on a bone in Cathedral Plaza, two blocks away from president's palace.





The future  
is at your fingertips  
from the moment  
you take your place  
behind the wheel...



## Expect the unexpected in Dodge for '55



*Custom Royal V-8 4-Door Sedan in Emerald Green over Satin Green.*

Your first surprise when you step up to this Dodge is a *big* one: Just *look* at its size! Then you get behind the wheel and other discoveries come thick and fast!

You find yourself encircled in a glass cockpit, looking out on the world through the New Horizon *sweep-around* windshield.

You thrill to the magic of Flite Control that lets you command the full range of Power-Flite driving from the control panel.

You discover a new softer ride on tubeless tires . . . new Coaxial Power Steering . . . new left-or-right foot Power Braking . . . a new aircraft-type V-8 engine, *Super-Powered* to 193-h.p., that rules the road in performance *and* economy.

Only Dodge in its field offers you flair-fashioned styling *plus* solid engineering. You're money ahead as 'Dodge flashes ahead with the car of a hundred surprises.



# DODGE

*FLASHES AHEAD IN '55*





#### TOP DRUMMER BREAKING AWAY

Jazz sounds its best when seen, and it is best seen when Gene Krupa breaks into a drum solo. Though two generations of teenagers have hailed his theatrics, Krupa's techniques have had a profound influence on all professionals.

#### BRASS BLOWER STILL IN STYLE

With his trumpet glowing like a hot coal, Louis Armstrong first ripped into jazz in New Orleans 37 years ago. Shorter on breath today, but longer on showmanship, "Satchmo" still is both a superb musician and a clear spellbinder. →

# NEW LIFE FOR U.S. JAZZ

## YOUNG INNOVATORS SHARE BOOM WITH OLD HANDS

PHOTOGRAPHED FOR LIFE BY ELIOT ELISOFFON

To the delight of an enlarging audience dedicated to the loudest of the lively arts, jazz is having the biggest time of its 60-odd-year life. The music of established masters, reissued in long playing records, has revived the interest of old devotees and aroused the enthusiasm of new ones. To the two main schools of American jazz—New Orleans and Chicago—another has been added: the West Coast school, whose audience has grown so quickly that a record album by West Coaster Dave Brubeck has out-sold any put out by Liberace last fall. On these

pages LIFE's Eliot Elisofon has assembled some of the giants of jazz in portraits conceived to capture the characteristic contribution of each to the lusty heritage of American music.

Now at its peak, jazz stands half in the great hot past and half in the promising future of "cool" counterpoint and heady harmonics. Its fans see and hear the ranking players at work in small clubs and big concerts. But it is largely the records, selling at seven times the rate they were selling five years ago, that have given jazz the widest audience in its lavish history.



#### BAND LEADER IN INDIGO MOOD

Suave Duke Ellington has been apart from—and usually ahead of—most jazz fashions since his start in 1927. His elegantly shaped compositions, like *Mood Indigo*, sound best when played by the Duke's own big, growly voiced band.











## ENDURING

### FIRST LADY OF JAZZ

← Ella Fitzgerald, who sings love ballads daintily, can roar on like a trombone through a jazz classic. Her most famous number is *A-Tisket A-Tasket* but it is her many hotter songs that keep her the first lady of jazz year after year.



## LARGE MAN

### WITH LIGHT TOUCH

By keeping the beat sharp and the complex embellishments clean, Oscar Peterson, a constantly nodding 265-pound pianist with a light touch, established a style that departs from "barrel house," moving toward modern jazz.



### A WISE KING WITH A SURE BEAT

From deft work at the piano, Nat King Cole slipped successfully into singing. He is more gifted with jazz wisdom than with a voice, but his ingenuity and sure beat give added distinction to his songs.

### A ONE-MAN TWO-PIANO TEAM

Jazz tunes of simplest sort get embellished into complexity by Errol Garner, a pianist who lets the melody in his right hand lag behind rhythm in his left. He sounds at times like a one-man two-piano team.

CONTINUED ON NEXT PAGE





#### COOL TONES OF A GOLDEN HORN

Called "The Prez" by other saxophone players, Lester Young (*left*) was one of the early experimenters with his frenetic off-the-beat style of "cool" jazz. But what connoisseurs come to hear mostly is Young's effortless virtuosity on the tenor sax.

#### WILD WIZARD OF THE ALTO SAX

Alto Saxophonist Charlie Parker improvises wildly on his own rich improvisations, sometimes seeming even to superimpose Parker upon Parker. Most listeners called his playing bebop. Though a cult of imitators copied the style, few had skill to master it.



#### REDHEADED CONTRAPUNTALIST

The most severe sounds in modern jazz were first heard on West Coast from Gerry Mulligan's baritone saxophone. At his best he plays like three players in one, seeming in his free-for-all manner to be playing complex triple counterpoint against himself.

#### FOURSOME IN A FREE FORM

Most popular of all the new jazzmen, Pianist Dave Brubeck developed his style with the West Coast school. Here, shaking his head as he loses himself in free-form harmonies of music, he is circled by coworkers Paul Desmond, Joe Dodge and Bob Bates.







## Quick Stunts with Hunt's Tomato Sauce



### 10-Minute Pizza

*Delicious for Dinner...a Perfect Evening Snack*

We've never seen it fail —

When you serve your friends these delicious little Hunt Pizzas, everybody raves about them — especially the men. And the women all want the recipe.

You'll find Hunt's Tomato Sauce exactly right for this quick and easy treat. It's *all* tomato — rich in flavor, seasoned and spiced deliciously.

And you'll see what a handy "flavor brightener" Hunt's Tomato Sauce is to have in the pantry — for your stews, casseroles, meat loaf — dozens of your recipes.

Choose the Hunt red label when you buy tomato

sauce. Then, enjoy these Hunt Pizzas with your family and friends.

*Split four English muffins in half and toast in broiler. On each toasted half, make layers of the following:*

A slice of cheese (Mozzarella is the real "pizza cheese" but you may use brick, Swiss or any good "melting" cheese)

One tbsp. Hunt's Tomato Sauce

One tbsp. salad oil

Salt and pepper (garlic salt optional)

A sprinkle of oregano (optional)

Sprinkle with grated cheese (Parmesan preferred)

Place on a cookie sheet in 450° oven for 5-10 minutes — till ingredients are hot and cheese melted. Makes 8 little Pizzas.

For variety, top with bits of Italian sausage, anchovies or sliced stuffed olives.



**Hunt-for the best**

**MORE RECIPES FOR YOU!**

One on the back of every can of Hunt's Tomato Sauce — at your grocer's.  
Hunt Foods, Inc., Fullerton, California



# WHERE IS 'STAR DUST'?

On his first encounter with that currently flourishing branch of the art of music called "modern jazz" a listener invariably poses a question if he has heard, say, *Star Dust* played by the Dave Brubeck Quartet (p. 47). "If this is *Star Dust*," he asks, sometimes only of himself, "why doesn't it sound like it?" The song prompting such questions need not necessarily be *Star Dust* nor the players Brubeck's quartet. Making old songs unrecognizable is the stock in trade of all the new jazz players and the delight of their growing public. But any candidate for admission to the ranks of the elect listeners who comprehend modern jazz must first dig into the facts of history that caused jazz to go modern.

Since its start about the beginning of the century jazz has restyled itself almost every decade. The first roughhewn blues singers were succeeded by the elegant New Orleans bands such as King Oliver's. The New Orleans style was polished up a bit when it migrated to Chicago where the two-beat-to-the-bar Dixieland combinations thrived on the best work of Muggsy Spanier, the Teagarden brothers and Bix Beiderbecke. Their kind of jazz gave way, eventually, to the powerful and precise big swing bands like Benny Goodman's and Count Basie's. Following close after World War II, swing, which was "hot, heavy and loud," gave way to bebop, which was "cool, light and soft"—and easy to dislike. Its run-of-the-gin-mill purveyors made a specialty of dauntlessly repeating—over and still back over again—short, frenzied phrases of melody which lacked interest even the first time out. It is against all of bop's contrived simplicity that modern jazz stands in revolt.

As it developed, each new jazz style was more complex musically than the style it succeeded, requiring of its performers a greater technical mastery of their instruments, a larger facility with the theoretical materials of music. Each new style also required of its listeners a different and more perceptive listening attitude. For the first 35 years of its life in this century the jazz played in the clubs was dance music. During the swing era, after 1935, Benny Goodman's customers divided into two groups: those who hopped the Lindy while the band played on, and those who stopped hopping and crowded around the stand to be impressed by the soloist's feats of virtuosity. After World War II more listened than danced to the bop music of Dizzy Gillespie and Charlie Parker. Today, jazz and dancing have in many places been legally divorced. At both Storyville in Boston and Basin Street in New York, the clubs Brubeck appears in when he is on the East Coast, dancing is not allowed and even talking is barely tolerated.

This decade's jazz devotees listen intently—as intently as they might to the Budapest String Quartet working its way through some of Beethoven's knot-tier chamber music—to Brubeck's unrecognizable *Star Dust* because the recognizable *Star Dust* no longer holds any interest for a serious modern jazz performer. When Brubeck plays *Star Dust* he is not improvising on the theme written by Hoagy Carmichael but composing a new work of music. The first few bars of Carmichael's song might appear in the introduction to Brubeck's composition in much the same way as a verse from

the Old Testament might appear on the flyleaf of a William Faulkner novel. A shred of familiar melody might even reappear, summarily, at the end of Brubeck's work. But between the opening and closing reminders of what Carmichael once wrought, Brubeck plays music out of his own imagination.

In older styles of jazz, improvisation consisted at its best of having the player spontaneously rearrange the separate notes in the *Star Dust* chords in a manner interesting in itself while the strains of *Star Dust* as composed mooned along in accompaniment. The progress of *Star Dust* from its original, recognizable melody, to a melody padded and embellished into the version served up by Brubeck and his colleagues, can be illustrated by considering what might happen to the *Star Dust* words if they were improvised in the same manner and spirit as the music.

The original words, written by Mitchell Parish, run:

*Sometimes I wonder why I spend the lonely night  
Dreaming of a song?  
The melody haunts my reverie,  
And I am once again with you. . . \**

The embellished version, played "Chicago style," would still be recognizably *Star Dust*, and could go:

*Sometimes I wonder—because 'm under—  
and then I blunder  
Dreamin' a song  
Just a melody, a mellow little tune  
It's a bring down, swing down of you.*

The Brubeck version, cutting loose entirely from the original, might end up in this surrealist form:

*Sometimes I wonder why I dream of parallelograms  
And wonder why I send myself those telegrams—  
Green and yellow telegrams,  
My stardust turns to sawdust  
Unless I spend my Friday nights with you.*

Brubeck compositions are different from others in music in that they have not been written down. Much of his best work is recorded, and undoubtedly he could transcribe the sound into notes on staves which others could read and replay. But while this seems a natural thing to do with music which so many consider worthwhile, it would seem senseless to Brubeck. It would be time taken away from the joy of composing and spent instead at its drudgery.

But apart from the fact that it is not written down, of what worth is the music Dave Brubeck and his skillful contemporaries compose? The enthusiasts find much to admire. The music is wondrously far out of the jazz rut. It is not cut, like sausage links, into the standard 32-bar choruses. It roams. It makes harmonies as ethereal or earthy as the player feels like making them. It rolls along to a rhythm so firmly

fixed at the outset that he feels free to superimpose strangely shaped patterns of accented and unaccented beats on it. It is for those moments when he has the rhythm, the melodic line and the harmonic structure all coming out of his mind simultaneously that Brubeck lives. He refers to them as the moments when he is "breaking through," and when that happens—as it did in the moment caught in the photograph at left—he is as near happy as any creative man can be.



**INTENT AUDIENCE** listens solemnly as Dave Brubeck smiles broadly, pleased with his improvisations.



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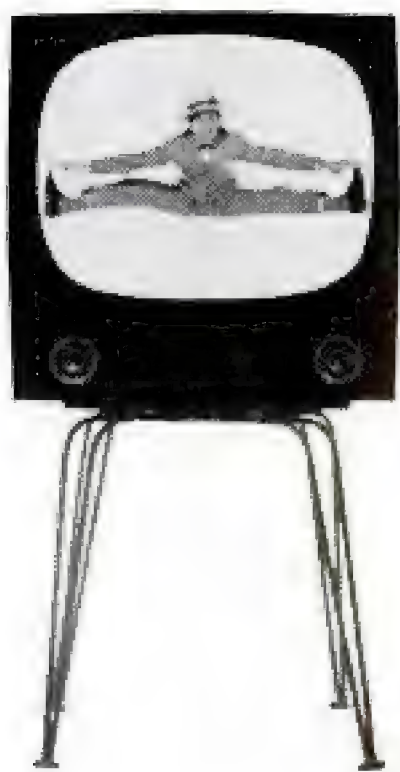
Recipe Book, DISHES MEN LIKE  
• 168 easy recipes  
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Words or pictures are hard to see if they're crammed inside a dark area. That's why books have margins. That's why eye specialists tell you not to read with a spotlight but with light all around. That's why they advise TV surround lighting for eye

comfort. HaloLight, surrounding Sylvania's new "Silver Screen 85," actually gives you more to see while giving your eyes more comfort. For the first time in TV you can now enjoy Eye Fidelity—as rewarding to the eye as High Fidelity sound is to the ear.

Both pictures and both type areas are actually the same size. Yet note how they look larger in surround light at the right

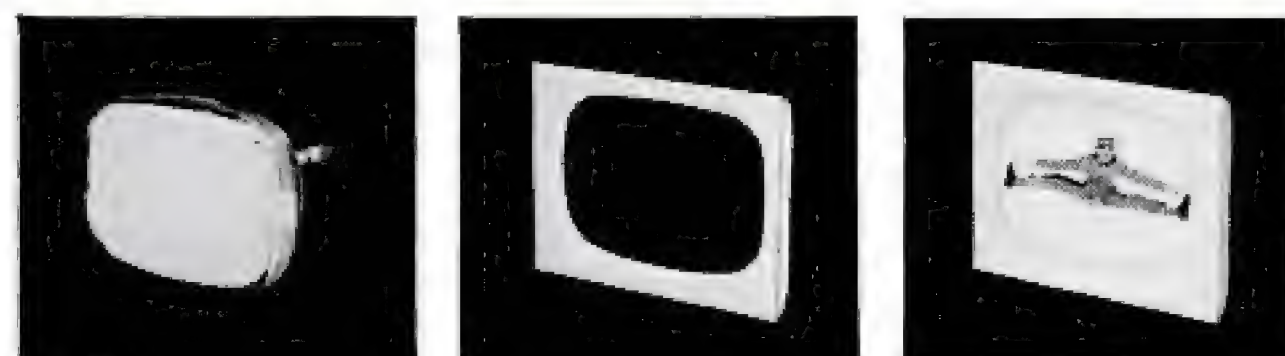
# How Sylvania's new "Silver Screen 85" with

The television picture is brighter in most of 1955's new sets. For this reason it is all the more important that you see HaloLight surround lighting before you select *any* new television set.

For Sylvania HaloLight around the new picture makes its brilliance far easier and pleasanter for your eyes than any other television set in the world.

Watch Sylvania television with HaloLight for ten minutes and you will never again settle for the enclosed, oval viewing area provided by other television.

A glance at the comparison pictures above is not enough. They cannot show how the blended, luminous frame expands and gentles the Sylvania picture. And of course they cannot show the Sylvania "Silver Screen 85," the new picture tube which



**"Silver Screen 85" + HaloLight = Eye Fidelity!**

gives up to seven times more contrast in the television picture.

Advanced design of Sylvania picture tubes has made them the most widely used of any make. The *newest* Sylvania picture tube, with millions of particles of activating pure silver across its entire faceplate, now actually lets you see 250 separate gradations between the white and the black. "Silver Screen 85" framed in HaloLight now introduces Eye Fidelity in television!





Words or pictures are hard to see if they're crammed inside a dark area. That's why books have margins. That's why eye specialists tell you not to read with a spotlight but with light all around. That's why they advise TV surround lighting for eye

comfort. *HaloLight*, surrounding Sylvania's new "Silver Screen 85," actually gives you more to see while giving your eyes more comfort. For the first time in TV you can now enjoy Eye Fidelity—as rewarding to the eye as High Fidelity sound is to the ear.



Viewers' eyes almost invariably turn to rest on Sylvania television with *HaloLight* when it's side by side with another set. This is a test you might like to make at your Sylvania Dealer's. The set shown is the Fairfax in Mahogany veneer or blond Korina. The wrought iron base is optional.

See RAY BOLGER on TV on The RAY BOLGER SHOW Friday nights, ABC

# HALOLIGHT<sup>®</sup> brings Eye Fidelity to TV

*Other new Sylvania features:* TV's first "No Shift" Tuning takes you *automatically* from VHF to UHF. Just turn one knob from 2 to 83 for any channel in the U.S. Dual speakers—one for "highs," one for "lows"—give new *presence* to voice and music. More automatic controls than in any other set made.

A critic once said all TV screens, like all cats, are grey at night. But when you visit your Sylvania Dealer . . . when you make the famous Eye Comfort Test and see the new Sylvania sets, you'll see TV as different from the others as day and night!

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RADIO • TELEVISION • LIGHTING • ELECTRONICS • ATOMIC ENERGY

Radio & TV Division, Buffalo 7, N. Y. In Canada: Made by Sylvania Electric (Canada) Ltd., for Northern Electric Company Ltd.



Shown at left, the 1955 LOMBARD in Mahogany veneer or blond Korina. The new Sylvania models start at \$169.95, including Federal Tax and warranty. Slightly higher in Far West and South



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shaves  
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your  
face  
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better,  
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years younger!**

### 1. With Barbasol, skin stays soft and supple

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Barbasol isn't soapy like "canned" and lather shaves. So it won't soap nature's vital lubricants off your skin. It's mild and gentle with special agents that keep your face cool and comfortable... shave after shave... never hot and taut like a drumhead.

Rich, creamy...  
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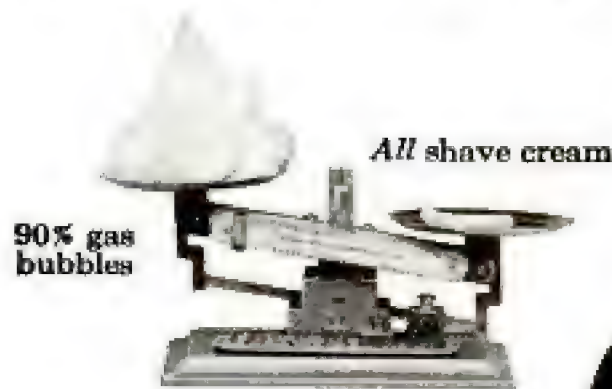
### 2. Barbasol preconditions your face!



More skin soothers than  
any other shave cream

Its exclusive formula goes to work and softens scrubby stubble in no time flat. And Barbasol has the weight and body to hold whiskers up to meet your razor. Barbasol shaves actually last longer than any other way of shaving. Puffed-up lathers are 90 per cent gas... make you dig and scrape for lie-down whiskers.

### 3. Barbasol is 100% rich shaving cream



90% gas  
bubbles

All shave cream

Barbasol is *all* smooth shaving! Not shot-through with gas bubbles that never licked a whisker yet. It contains more skin-refreshing ingredients than any other shave cream. These easy-shaving ingredients keep your face feeling tiptop. *Get Barbasol!*

• no brush  
• no lather  
• no rub-in

Face it, man!



shave with Barbasol  
...it's 3 ways better!

## BUSINESS



**TORSION BARS** (arrows) link car's front and rear ends, help to equalize road stresses and loads throughout the whole chassis.

## PACKARD'S EQUALIZER

### Company bets on new underpinnings for sales

Into the hotly competitive 1955 car market last week came the new Packards, blazing with chrome and roaring with horsepower (as much as 275) but staking their claim for sales mostly on a system of suspension which Packard says offers the best ride in the industry. In place of springs Packard now has a system of thin steel rods called torsion bars. An improvement over suspension systems used on some European cars, the bars dissipate the bumps and dips of the road and even help handle shocks like blowouts (*below*). A second set of torsion bars, electrically operated, automatically elevates the rear of the car to compensate for unusually heavy loads in the trunk or back seat.



**UNDISTURBED FISH** stay on rear fender as the new Packard absorbs a jolting blowout produced by dynamite cap at 30 mph.





Maybe the reason more children eat Jell-O Puddings than any other kind is because they taste so good.

Maybe the reason more mothers serve them is because they're so nourishing . . . and so easy to fix.

Maybe you ought to try some!

JELL-O IS A REGISTERED TRADE-MARK OF GENERAL FOODS CORPORATION



Vanilla  
Chocolate  
Butterscotch  
Lemon  
Coconut Cream





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*Hollywood's favorite*  
**Lustre-Creme  
Shampoo...**



Cream or Lotion

**Yes, Donna Reed uses Lustre-Creme Shampoo.** It's the favorite beauty shampoo of 4 out of 5 top Hollywood movie stars!

**It never dries** your hair! Lustre-Creme Shampoo is blessed with lanolin . . . foams into instant, rich lather, even in hardest water . . . leaves hair wonderfully easy to manage.

**It beautifies!** For star-bright, satin-soft, fragrantly clean hair—without special after-rinses—choose the shampoo of America's most glamorous women. Use the favorite of Hollywood movie stars—Lustre-Creme Shampoo.

# Never Dries— it Beautifies!



*Donna Reed*

co-starring in

**THE LAST TIME I SAW PARIS**

An M-G-M Production. Color by Technicolor.





COFFEE, POLITE CHITCHAT AND BUBBLE BATH ARE SHARED BY A LADY AND A JUDGE AS HOST SIGNS CHECK, WATCHED BY HIS SIDEKICK (RIGHT) AND A WAITER

## LOVE AMONG THE LUNATICS

A rowdy comedy of New York's lowlife offers a rogues' gallery of petty crooks and pretty dames

Soon after the curtain goes up on *Lunatics and Lovers* an easygoing young lady named Sable drops into the cheap hotel suite of her grifter friend, Dan, and mentions she is on her way home to take a bubble bath. "Be my guest," says Dan, and orders a sidekick to run a tub. When Sable demurs, Dan talks her into it. "It's de same water. Comes outta de same reservoy." In 10 minutes Sable, as shown above, is in the tub, matter-of-factly chatting and sipping coffee with Dan and his friends.

All the crooks, cronies and cuties in Sidney Kingsley's new comedy are

intransigently amoral and incurably sentimental. How Dan, the fixer, coaxes Sable to console a lovesick Judge, how the Judge's former girl friend almost hooks a rich dentist, how the Judge himself falls for the dentist's wife and how Sable finally leads Dan to the altar is saltily expounded in *Lunatics and Lovers*. In the end the salt loses some of its savor because nobody in the play remains quite interesting enough to make a first-rate comedy. But for the most part they do make an entertaining, though seamy, midsummer night's dream of New York lowlife.





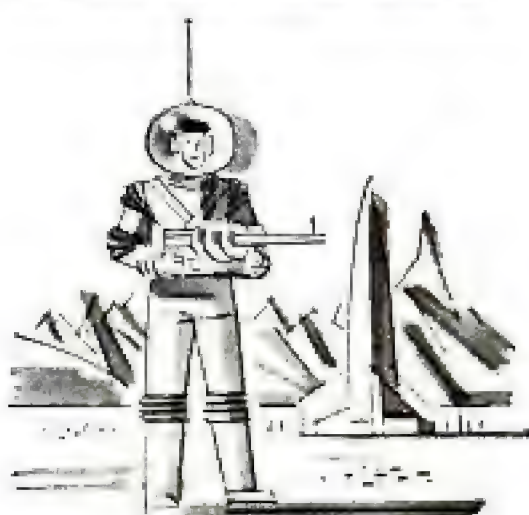
children have  
**FUN**  
while they  
**LEARN**



with View-Master "Come to Life"  
**3-Dimension full color pictures**



The Coronation of Queen Elizabeth II



Tom Corbett, Space Cadet  
(©Rockhill Radio)



Alice in Wonderland  
© Sawyer's Inc., Portland 7, Oregon

Your children can view the fascinating beauty and mystery of Wonders of the Deep as if they were there . . . or enjoy thrilling "come to life" picture stories like Alice in Wonderland, 20,000 Leagues Under the Sea . . . adventure, travel, world events and many other subjects. View-Master 3-Dimension pictures are educational—and fun!

Select as many wonderful wholesome picture reels as you like. Build a worthwhile picture library for your children.

check this partial list and take to your dealer

Colorfully Packaged  
3-Reel Gift Packets, \$1.00  
(With Story Folders)

- ☐ Wonders of the Deep
- ☐ 20,000 Leagues Under the Sea
- ☐ Robin Hood
- ☐ Tom Corbett—Space Cadet
- ☐ Alice in Wonderland
- ☐ Mother Goose Rhymes
- ☐ Arabian Nights
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- ☐ The Coronation
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(Ohio, Texas, Georgia,  
Arizona and many others).

Popular View-Master Reels

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- ☐ Woody Woodpecker
- ☐ The Rodeo (life with  
U. S. cowboys)
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- ☐ Tarzan Rescues Cheta
- ☐ Also See Famous Cities and  
Landmarks of the World.

See BIG VIEW-MASTER Pictures in the  
NEW Focusing Viewer

ask to see

**VIEW-MASTER**

**3-Dimension pictures**

at selected photo, gift, department stores

**View-Master—perfect gift for all the family**

Love among the Lunatics CONTINUED

## A GRIFTER AND HIS GIRL FRIEND



**ARRANGING A DEAL** with one of his female friends, Dan (Buddy Hackett) summons her to make up her quarrel with one of his pals. "I interduce ya to a big man like de Judge," complains Dan, "an' you run out on me."



**COAXING HER SWEETHEART**, Dan, to give up his shady ways, Sable (Sheila Bond) says, "Don't you wanna be like odder people?" Dan answers her, "Soitenly not! Did you ever for God's sake take a look at odder people?"

CONTINUED ON PAGE 60





Giant trees were uprooted and broken like matchsticks by winds of more than 100 miles an hour.



Many automobiles were almost submerged by floods.



"Thanks," says local installer to out-of-town helper.



Out-of-town convoy heads for the hurricane area.

## Telephone Men and Supplies Were on the Way Before the Winds Died Down

Carol, Edna and Hazel, as you may remember, were no ladies. They came raging in from the sea, to leave New England and eight eastern states reeling from the wrath of wind and flood.

It was, as always, a challenge to the telephone companies. Local employees responded instantly. Companies in other states were quick to send help.

"The hurricane had not blown itself out," said one newspaper editorial, "before aid was on its way. Expert repair crews with their familiar green trucks hurried into the stricken communities with the dispatch of reserve army divisions rushing to stem an enemy breakthrough in a vital battle line."

Along with the will and the skill of telephone people to handle emergencies came the millions of miles of wire and the thousands of tons of equipment that were needed for the job. These were provided by Western Electric, the Bell System's manufacturing and supply unit.

One of the heart-warming things to us was the friendly understanding of the people in the storm-ridden communities.

To them go the thanks of all the telephone men and women who took part in the work of restoration.

**BELL TELEPHONE SYSTEM**

LOCAL to serve the community. NATIONWIDE to serve the nation.







Wives: Make him a gift of this amazing new hair preparation that *ends* this problem!

## Revolutionary new hair dressing *won't grease-stain your hat!*

Keeps hair *naturally* neat all day—no “slicked-down” look—and leaves no oily stain!

● Hair experts said it couldn't be done! *But now, 30 years of laboratory experience have done it!*

Thanks to a new formula, this revolutionary new hair dressing, Beau Kreml, does NOT leave harmful, hard-to-get-out oil stains on upholstery, pillow slips, hats—and it keeps hair natural-looking and in place from morning till night.

### Two special ingredients!

New Beau Kreml contains an ingredient similar to the natural protective agents in your own hair. Called KR-9, this first special ingredient never lets your hair look greasy, sticky, or shiny!

The second special ingredient has a remarkable “spreading action.” New Beau Kreml goes on in a second and works evenly through your hair—even when wet—with no need for

time-taking massage to get it thoroughly distributed. It makes hair instantly *manageable* . . . keeps all but the most wiry hair in place! New Beau Kreml also relieves dryness in hair and scalp.

### Extra easy to wash out, too!

No special lathering is needed. Because new Beau Kreml is water-soluble, it also rinses off your hands and off your comb under plain tap water.

Enjoy new Beau Kreml's wonderful hair control and freedom from those everlasting oily stains. Long-lasting bottle—only 69¢.



“Keeps hair naturally controlled,” says John Steffes, of Grand Rapids, Mich. And new Beau Kreml will not leave oily stains on precious fabrics. Get the new Beau Kreml today . . . only 69¢!

### FOR DANDRUFF, ITCHY SCALP

Use *regular* Kreml Hair Tonic, in the famous yellow carton. New anti-septic ingredients *kill on contact* the scalp parasites commonly believed to be a cause of excessive dandruff.

*regular* **KREML HAIR TONIC**

Love among the Lunatics CONTINUED

## COUPLE OF MIXED-UP COUPLES



**MAN CHASES GIRL** as Judge Sullivan (Dennis King) courts a dentist's skittish wife with grandiloquent gab: “Oh, Marian . . . the desperately lonely seas I've battled, and you've suddenly appeared like a beacon guiding me.”



**GIRL CHASES MAN** as Desiree (Vicki Cummings) lovingly tweeks the cheeks of her dentist boyfriend (Arthur O'Connell). But in the end Desiree returns to her oldtime pal, the Judge, and the other couples are suitably paired.



# Woolworth's Sale!

**FOR JUST 16 DAYS IN  
JANUARY YOU CAN BUY**

LINGERIE • NYLONS • JEWELRY • INFANTS' WEAR • TOWELS  
MATS • VENETIAN BLINDS • DINNERWARE • FLATWARE  
GLASSWARE AND OTHER HOUSEHOLD NEEDS • CANDY • COOKIES

*below regular*  
**WOOLWORTH**  
*prices!*

Every day is value day at Woolworth's, but for 16 days in January you'll make sensational savings.  
This is *not* a clearance, *not* a close-out! It's a sale of crisp new merchandise from regular stock. Come in while assortments are most plentiful!

a sale SO IMPORTANT it's running in every  
Woolworth store throughout the land  
a sale SO TIMELY it brings you things you need  
right now, for yourself, your family, your home

**Starts Thursday, January 13th**  
**THE MONTH TO SAVE**

*Shop Woolworth's for sensational savings in January. And while you're in the store, tour every aisle for surprising values in things you need and want right now. Exceptional values in these departments.*

**CHILDREN'S WEAR.** Millions of parents depend on Woolworth's for beautifully made wearables...from layettes to high-school wear. Outfit all the youngsters now, from Woolworth's value-laden counters.

**GREEN THUMB SHOP.** How little it costs to brighten a room with a potted plant or a pretty planter from Woolworth's! And Spring isn't too far away! Lay in seeds, bulbs, bushes, plant food...all top quality, all at Woolworth's modest prices.

**STATIONERY.** For school supplies, shop Woolworth's first! Your money goes a long way here for home stationery, as well. Valentines, graduation and birthday greetings, too...in brand new designs...at traditional Woolworth savings.

**FASHION AT YOUR FINGERTIPS.** Give a lift to your wardrobe with a new Woolworth belt, bill-fold, handbag. And do something smartly different with your hair-do, with stunning coif accessories. Or make your own fashion magic with Woolworth's sewing aids...save even more!

**PET OWNERS' PARADISE.** Sweet singing canaries, perky parakeets priced so low because Woolworth's sells so many! Pet supplies for birds, dogs, cats, fish...at lowest cost!

**TOILETRIES, COSMETICS.** It's Woolworth's for the brand you like, in the size you prefer, at the price you want to pay! A complete, one-stop shopping center for all your beauty basics and toiletry needs.

**HOUSEWARES.** Woolworth's keeps down the price on everything you need to keep up the house! Beautify your home, visit Woolworth's lamp and shade department. Tools...fixtures for kitchen and bathroom...paint and painting supplies, too...at terrific values!

**TURN  
PAGE  
FOR  
DETAILS**

**F. W. WOOLWORTH CO.**





***Save on things you need right now!***

ADVERTISED IN LIFE

Save  $\frac{1}{3}$  on 2 lbs  
**SANDWICH  
COOKIES**

... creme filled!

**39¢ 2 lbs.**  
21¢ lb.



Regularly 58¢ for 2 lbs. Buy pounds — the family loves 'em! Crisp chocolate or vanilla cookies, vanilla filling.

ADVERTISED IN LIFE

Save 30¢ ea.!

**BATH  
TOWELS**

Big, fluffy, soft!  
9 colors!

**59¢**



**WOOLWORTH'S  
JANUARY  
SALE**

\* In every Woolworth's from coast to coast!  
\* Sale prices in effect from January 13th to January 31st!

\* Every item new and perfect, from regular stock!

**For just 16 days!**

**IN CANADA** ... Woolworth's is joining in the January sale too, with Canadian-made merchandise... with some differences from items shown on these pages... but at similar wonderful savings for you!

ADVERTISED IN LIFE

Save 21¢ pr.!

**TIER  
CURTAINS**

Rayon marquisettes  
Double ruffles!

**77¢ PAIR**



Regularly 98¢. For single, double or ranch windows. Each panel 30" wide, 36" long. Eggshell, rose, green, yellow.

ADVERTISED IN LIFE

Save  $\frac{1}{3}$ !

**SERVING  
DISHES**

Crystal with lovely etched effects!

**10¢ each**



Regularly 15¢. You need these in all shapes and sizes — for candy, berries, pickles, etc. Now you can choose a set... and save plenty!

***Save on fine brands, famous products***



**VALUE! VENETIAN BLINDS**

All steel, won't peel or chip. White. 18" to 36" wide. 64" long. 2.59 each. **2 for \$5**



**SAVE! FATIGUE MATS**

Kitchen, laundry foot ease! Sponge rubber. 17½" x 29½". Reg. 98¢. **87¢**



**SAVE! CHOCOLATE M & M's**

Bite size, with crisp sugar coat. Bring home plenty. Regularly 78¢ lb. lb. **69¢**



**SAVE! BEAUTIFUL JEWELRY**

Some values up to 1.98. Brooches, bracelets, necklaces, earrings. **59¢** plus tax



**SAVE! INFANTS' WEAR**

Cotton tie or cape shirts reg. 39¢ ea. **3 for \$1**  
Pants reg. 29¢ ea. **4 for \$1**



# ***Save on Woolworth's year-round top sellers!***



Regularly 89c. Luxurious towels, 22" x 44", in a wide range of shades... on sale at Woolworth's! Grab a full supply!

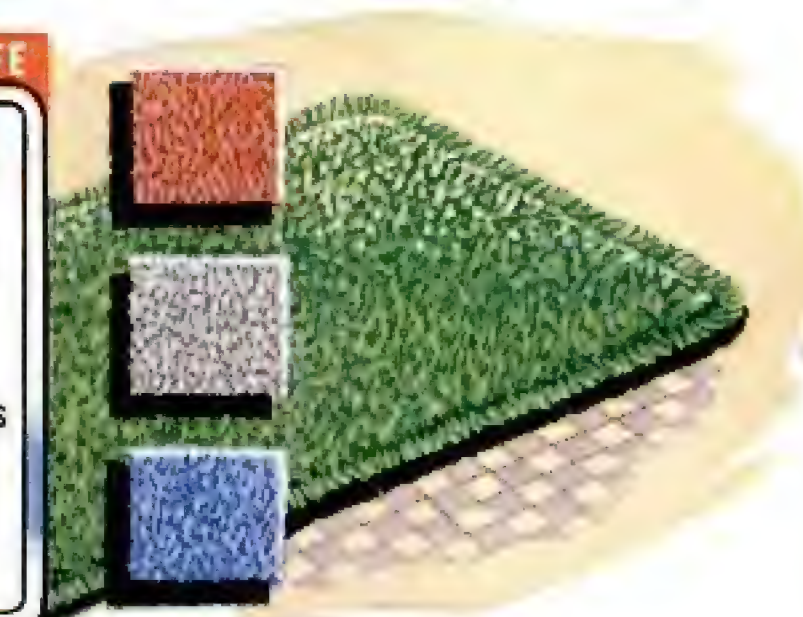
ADVERTISED IN LIFE

Save 21c ea.!

## **LOOPED MATS**

11 gorgeous colors  
Washable!

**1.77**



Regularly 1.98. Long-tufted cottons... soft, absorbent for bathroom... colorful for bedroom, living room, den. 30" x 50".

ADVERTISED IN LIFE

Save almost 10%

## **PILLOW CASES**

Stamped designs  
ready to embroider!

**89c PAIR**



Regularly 98c pair. Fine cottons in choice of 5 fun-to-embroider designs, 36" x 42". Stock up for yourself, gifts!



ADVERTISED IN LIFE

Save!

## **First Quality NYLONS**

Full fashioned!  
By famous maker!

**57c**

79c, 89c values. Lovely fitting, lovely looking sheers! Newest shades! Buy a drawerful now!



Regularly 1.56 for 4. You'll want an armful at this price! Acetate tricot, frothy embroidery, nylon trim. Sizes 5-8.

ADVERTISED IN LIFE

Save 58c!

## **Luxury-Look PANTIES**

Five dainty styles,  
five colors!

**4 PAIRS 98c**



Regularly 2.19. Smart homemakers will snap up two complete sets! In open stock. (Higher in West.)

ADVERTISED IN LIFE

Save 10%!

## **16-PC. DINNERWARE**

Florence starter  
set for four!

**1.98 SET**



ADVERTISED IN LIFE

Save 50c!

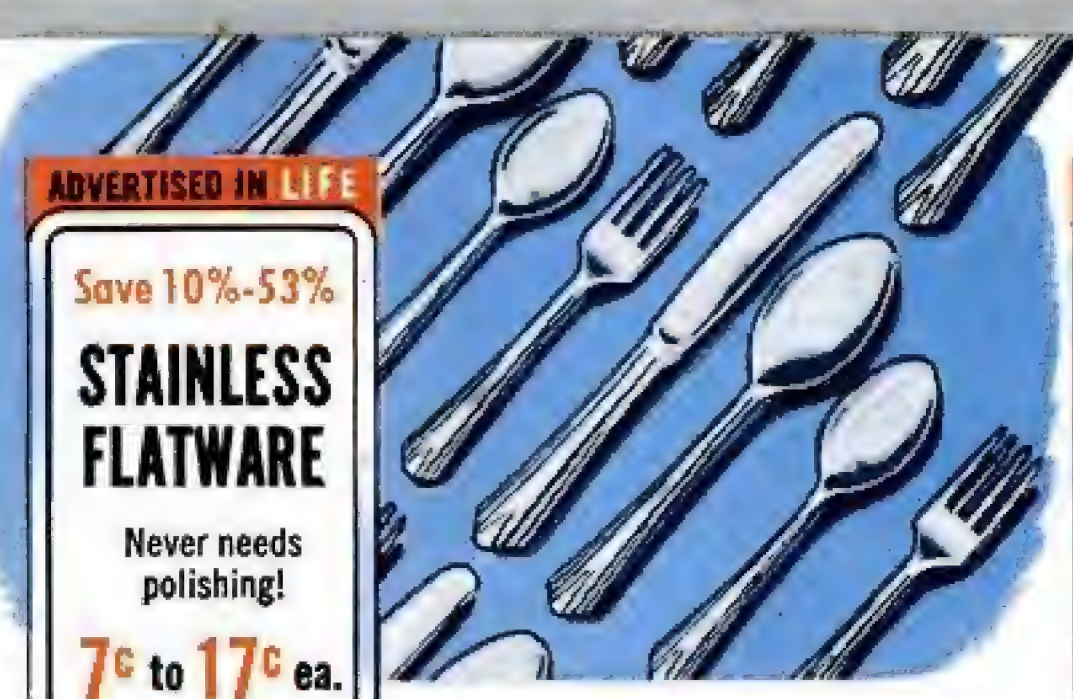
## **Hand Painted LAMP**

Milk glass with  
hand painted roses!

**1.79 each**



Regularly 2.29. Elegant copies of charming old lamps... on sale! Buy one for every room!



ADVERTISED IN LIFE

Save 10%-53%

## **STAINLESS FLATWARE**

Never needs  
polishing!

**7c to 17c ea.**

Regularly 15c to 29c. Replace all worn-out and "unmatched" knives, forks, spoons in Woolworth's sale.

ADVERTISED IN LIFE

Save almost 10%

## **BIRDSEYE DIAPERS**

One of finest  
diaper cloths made!

**6 FOR 89c**



Regularly 98c for 6. You know this name... buy dozens at this value. Soft, absorbent cottons with no-chafe edges.

# **F. W. WOOLWORTH CO.**

## **and *Save* on these outstanding values**



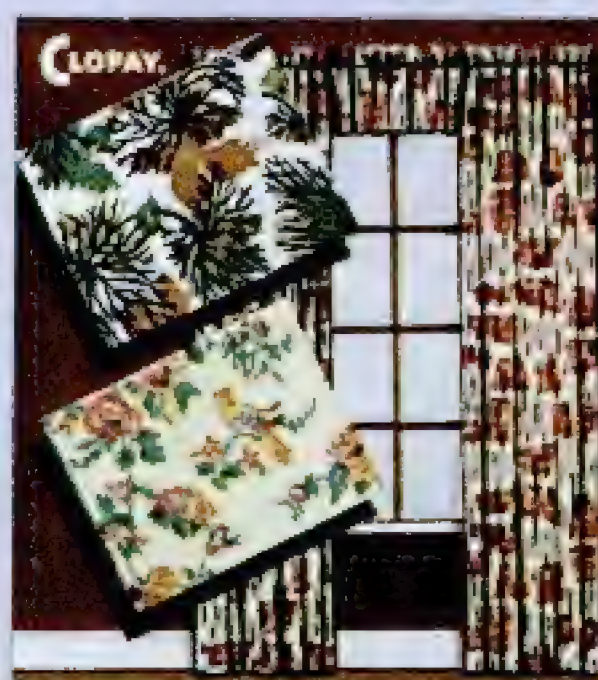
**SAVE! DUPONT SPONGES**  
For kitchen or bath.  
Reg. 2 for 23c. **2 for 21c**  
Regularly 23c ea. **each 19c**



**VALUE! NYLON STRETCH SOCKS**  
For men! One size fits all foot sizes 10-14! Ankle length, knit of Helanca yarn. **pr. 59c**



**FOR WOMEN, CHILDREN, TOO!**  
One size nylon stretch sock fits women, misses 8½-11. One size fits children 6-8½. **pr. 59c**



**VALUE! CLOPAY DRAPES**  
Glorious patterns, lace effects and solid colors on washable plastic with a fabric look! **pr. 98c**



**VALUE! "CRADLE CUP" BRA**  
Figure glamour, comfortable support! Circle-stitched cotton. White. Sizes 32-42. A-B-C cups. **\$1**



Make a perfect [and low-calorie]

146 CALORIES

Bacardi Cocktail *ON THE ROCKS*

this brand-new easy way!

NO SQUEEZERS! NO SHAKERS! NO STRAINERS!



1. Place 2 ice cubes in each old-fashioned glass. Put 6 cubes in a pitcher and add 4 teaspoons of grenadine.
2. Pour 1 can of frozen limeade or lemonade (undiluted) into pitcher. (Of course, if you use fresh juice, add sugar to taste.)
3. Using the empty can as a measure, add 3 cans of Bacardi Silver Label.
4. Stir for several minutes to chill thoroughly, pour "on the rocks" and serve. Makes a dozen delicious Bacardi Cocktails.



EVEN LOWER IN CALORIES  
THAN A CUP OF LOW, LOW CALORIE  
COTTAGE CHEESE 215 CALORIES

and, of course, Bacardi Rum is not a food  
Make right in your own kitchen! No special  
ingredients! Try it tonight! And remember to  
order a Bacardi Cocktail On the Rocks at your  
favorite hotel, bar or restaurant!

© BACARDI IMPORTS, INC., 595 MADISON AVE., N. Y. C., RUM . . . 86 PROOF

COUNT OF LOW-CALORIE COTTAGE CHEESE TAKEN FROM U. S. AGRICULTURE HANDBOOK NO. 8—CALORIC CONTENT OF EACH COCKTAIL BASED ON FULL 1½ OUNCES OF BACARDI RUM.



# A HOT NEW ENTRY IN THE GREAT URANIUM SWEEPSTAKES

Texan Sam Shepherd runs into radioactivity  
and a great potential source of a vital metal

by HENRY SUYDAM JR.

**A**MERICAN uranium producers, struggling to locate and scratch out meager pockets of low-grade ore from inaccessible country, have looked forward—without much hope—to the prospect of finding ore in places no one has thought to look and in quantities no one has dared dream of. This prospect may have been realized by a chance discovery on the oil land of Oklahoma, a few miles northeast of Tulsa. There a former sheet metal worker named Samuel Labon Shepherd, who was out looking for oil, thinks he has come upon a uranium lode richer by far than any found in the country. If the lode Shepherd discovered and the method he has developed to exploit it both pan out, the whole U.S. scheme of obtaining uranium would undergo a revolutionary change.

The moment of discovery for Shepherd came last May 5 as he sat in a parked car and toyed thoughtfully with a glistening instrument called a Scintillometer. The Scintillometer is used primarily in uranium prospecting, but Shepherd had been told that it can also be used to locate oil by detecting gamma rays which some geologists believe rise from the edges of subterranean oil pools. Shepherd, a seeker after oil for 18 years, had borrowed the Scintillometer to try it out.

His car was parked on a muddy road in Nowata County, Okla. There lies the Verdigris River Valley, a shallow basin studded with oil wells and encompassed by low, rolling hills. Fifteen feet from Shepherd's car a chugging pump sucked oil from a pool 1,000 feet below.

As Shepherd waved the Scintillometer's barrellike pointer, the thin needle which indicates the presence of radioactive material suddenly swung from zero to a high reading. Shepherd thought for a moment the device was indicating the edge of an underground oil pool, as it was supposed to. But he was obviously standing above the center, not the fringes, of the pool. He got out of the car and walked around, waving the pointer. The rise and fall of the needle led him unerringly toward the oil pump and toward a small pile of damp sand where subterranean salt water leaked slowly from the pump. When Shepherd held the pointer to the sand, the needle went clear off the high end of the dial.

Shepherd's first reaction was worry: he felt certain he had somehow broken the expensive borrowed instrument. But the needle always dropped back when he retreated from the pump and shot up again when he passed the pointer over the sand. Then Shepherd remembered a report he had read several months before, describing the presence of radioactivity in rock strata in southeastern Kansas. The same strata extended down into Oklahoma and indeed lay just above the pool from which the oil at his feet was being pumped. "Shep," he told himself, "maybe you got yourself some uranium."

What had happened, he reasoned, was that the subterranean water pumped up with the oil had carried with it radioactive particles from the porous sandstone of the oil formations. In the ensuing eight months Shepherd has confirmed his reasoning. It has also become clear that he may have stumbled inadvertently upon a huge and accessible deposit of uranium ore and, at the same time, hit upon a new technique for extracting the ore. Accordingly, it is possible that he has won for himself a fortune which is at least considerable and may be immense. But this is counting chickens before they are

CONTINUED ON NEXT PAGE

← **SAM SHEPHERD**, at a northeast Oklahoma oil well, examines a frozen chunk of radioactive sand which was dumped from the tall filtration tank behind him.



My  
constipation  
worries  
are  
over!



## Milk of Magnesia gives more complete relief

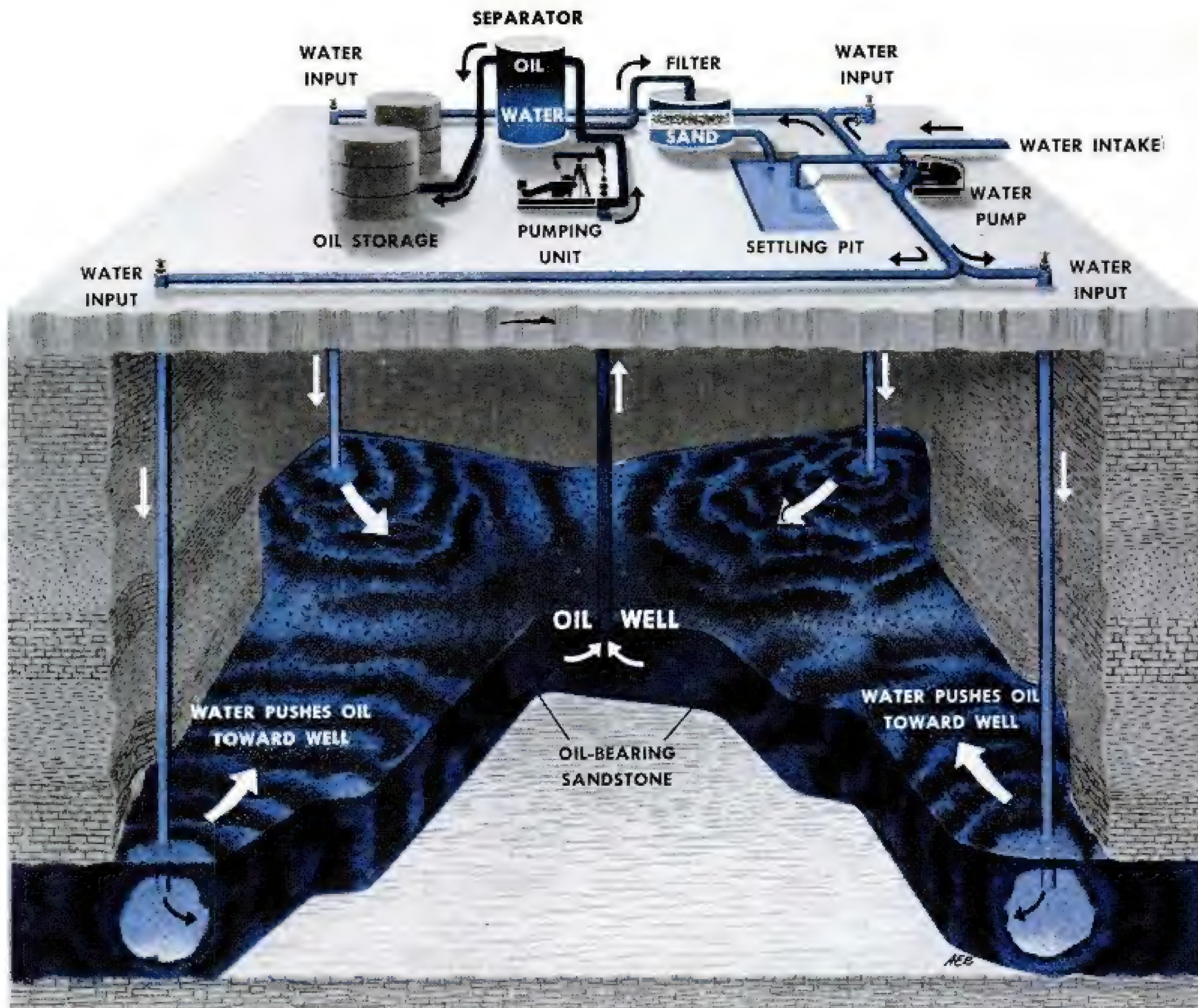
than single-purpose laxatives which have no effect on the acid indigestion that usually accompanies constipation. For Milk of Magnesia relieves *both* conditions. Two to four tablespoonfuls taken at bedtime work leisurely—without embarrassing urgency. So, when morning comes, you start the day feeling wonderful. Get Phillips' Milk of Magnesia—the best laxative money can buy.

# PHILLIPS'

## MILK OF MAGNESIA

### Liquid or Tablets

The convenient  
4-OUNCE SIZE..... 28¢  
The economical  
12-OUNCE SIZE.... 55¢  
The money-saving  
26-OUNCE SIZE.... 85¢  
Also available  
in tablet form  
30 TABLETS... 28¢



**WATER-FLOODING** technique flushes oil from edges of pool to center, where liquids are pumped out together.

After being separated from oil, water runs through sand in filter tanks. Arrows indicate the direction of the flow.

### NEW URANIUM ENTRY CONTINUED

hatched and is also getting ahead of Sam's story.

The first thing Sam did after his afternoon at the pump was, logically, to buy the Scintillometer. With it he began taking random readings all over the 50,000-acre basin, sometimes on land he already had under lease, more often on others' land. But he had set off on the wrong foot. He took readings wherever wells or pumps leaked salt water. He got no results. He tested tall tanks where oil and water are separated. Again, no results. Then he carefully retraced in his mind what had happened at the first well. He realized that the hot readings had come from sand which had been soaked by the subterranean water. He would have to find more sand which had been washed by underground water. It happens that the Verdigris basin is full of such sand. Most of the oil in the basin is now recovered by a process called water-flooding (*see diagram*). Water is forced underground through several holes surrounding the producing well. The water forces oil from the pool toward the central hole where both are pumped out together. Above ground, the oil and water separate and the water is then filtered through sand in tall towers before being pumped underground again. Every few weeks the sand in the towers is dumped out and replaced by clean sand.

In the weeks which followed, Shepherd drove the basin's rutted roads constantly, taking reading after reading on filters and on piles of discarded filter sand. In some cases he got no reaction, in others, a trace; but at several widely scattered piles the needle happily leaped off the dial.

Sam quietly gathered up several of his hottest sand samples and took them to a private laboratory to be assayed. The lab reported that the sand carried three fourths of one percent uranium oxide (U-308). This was, the lab pointed out, valuable ore, four times as rich as the commercial

minimum. It suggested that Sam have official assays made by the Atomic Energy Commission itself.

Sam, who is 43 years old, and lives in Dallas, Texas, is a calm, amiable sort of man who has been in and out of the money several times in his life. He adjusted easily to the possibility that he was getting into the money again, so he took a deep breath and shipped off some samples to the AEC Operations Office at Grand Junction, Colo. After an interminable wait, which was really only a couple of weeks, the report came back: the AEC agreed that Sam had sent them samples of high-grade ore.

At that point necessity forced Sam to share his secrecy with two partners. For financial backing he went to a colorful old pipeline builder from Dallas named I. C. Little. "He had the money and he knows how to keep his mouth shut," Sam says. Then Sam learned shocking news: someone else was sniffing after uranium in the basin. He was a Chelsea, Okla. oilman named Russ Hester. Shepherd sought Hester out, swapped information with him and took him on as an associate.

### A new kind of filter

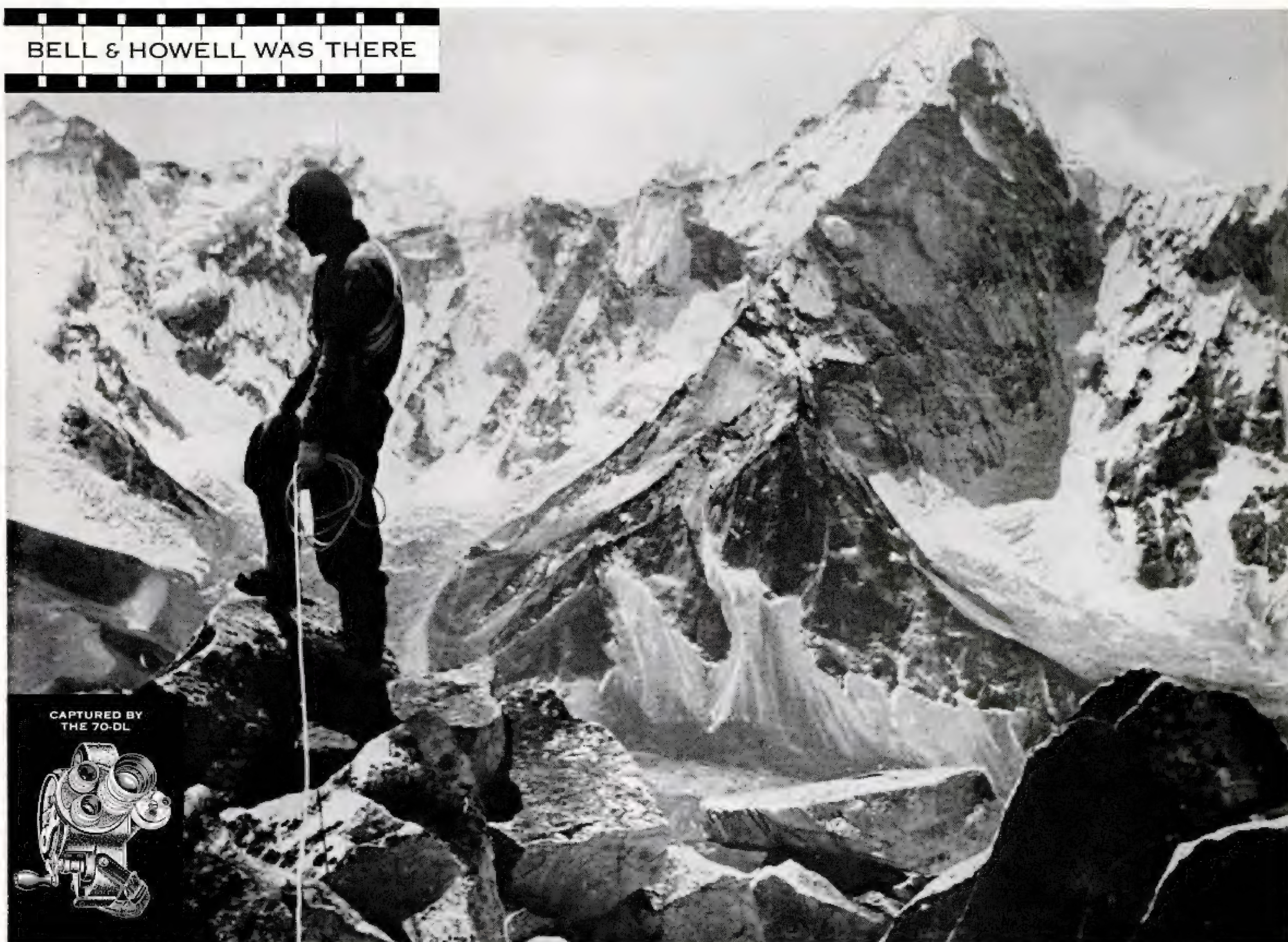
**W**ITH Little's money, Hester and Shepherd, guided by the Scintillometer readings, quietly set about buying up leases on all the acreage in the basin they could. Then in the late fall they undertook an extensive program of test drilling on their land. What they found set their pulses apounding. AEC assays of three test cores showed commercial grade ore in each. And 95% of the cores, Shepherd says, showed radioactivity.

While the drilling was under way, Sam was also poking deeper into his radioactive sand piles, pumping ground water through filters again and again and again, to learn more of the way ground water deposits uranium in the filter sand. One

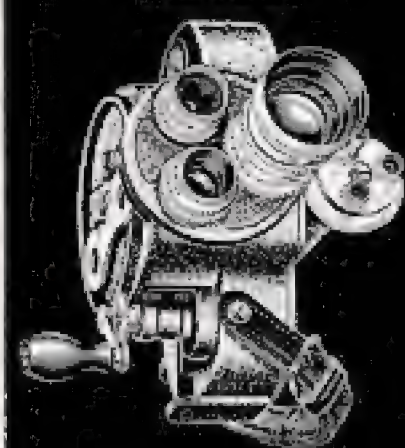
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BELL & HOWELL WAS THERE



CAPTURED BY  
THE 70-DL



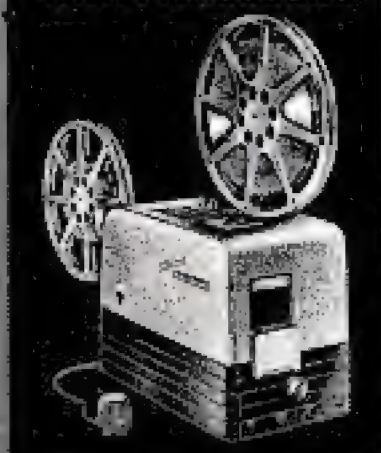
**THE CONQUEST OF EVEREST.** This breathtaking motion picture lets millions share the thrills of an all-time great news story. To document the epic adventure, the Bell & Howell 70-DL was there!

This superb camera has three-lens turret and seven speeds, is tooled to perfection by craftsmen. When history is in the making, cameramen can't afford to miss. They have to have the best. They pick the "70."

ACTUAL SCENE, "THE CONQUEST OF EVEREST," A UNITED ARTISTS RELEASE—COLOR BY TECHNICOLOR



SEE IT, HEAR IT  
WITH FILMOSOUND



**AUDIO-VISUAL WARNING.** Truck drivers meet hazards behind the beautiful scenes between Oakland, Calif., and Reno, Nev. Pacific Intermountain Express took action with its own movie, added magnetic sound with the Filmosound 202 projector, now *previews* road hazards for drivers. The 202 is widely used in business, schools and churches. Write Bell & Howell, Dept. L-1, Chicago 45, for nearest dealer.



HONORARY ACADEMY AWARD 1954  
TO BELL & HOWELL FOR 47 YEARS  
OF PIONEERING CONTRIBUTIONS  
TO THE MOTION PICTURE INDUSTRY



CAPTURED BY  
THE 220



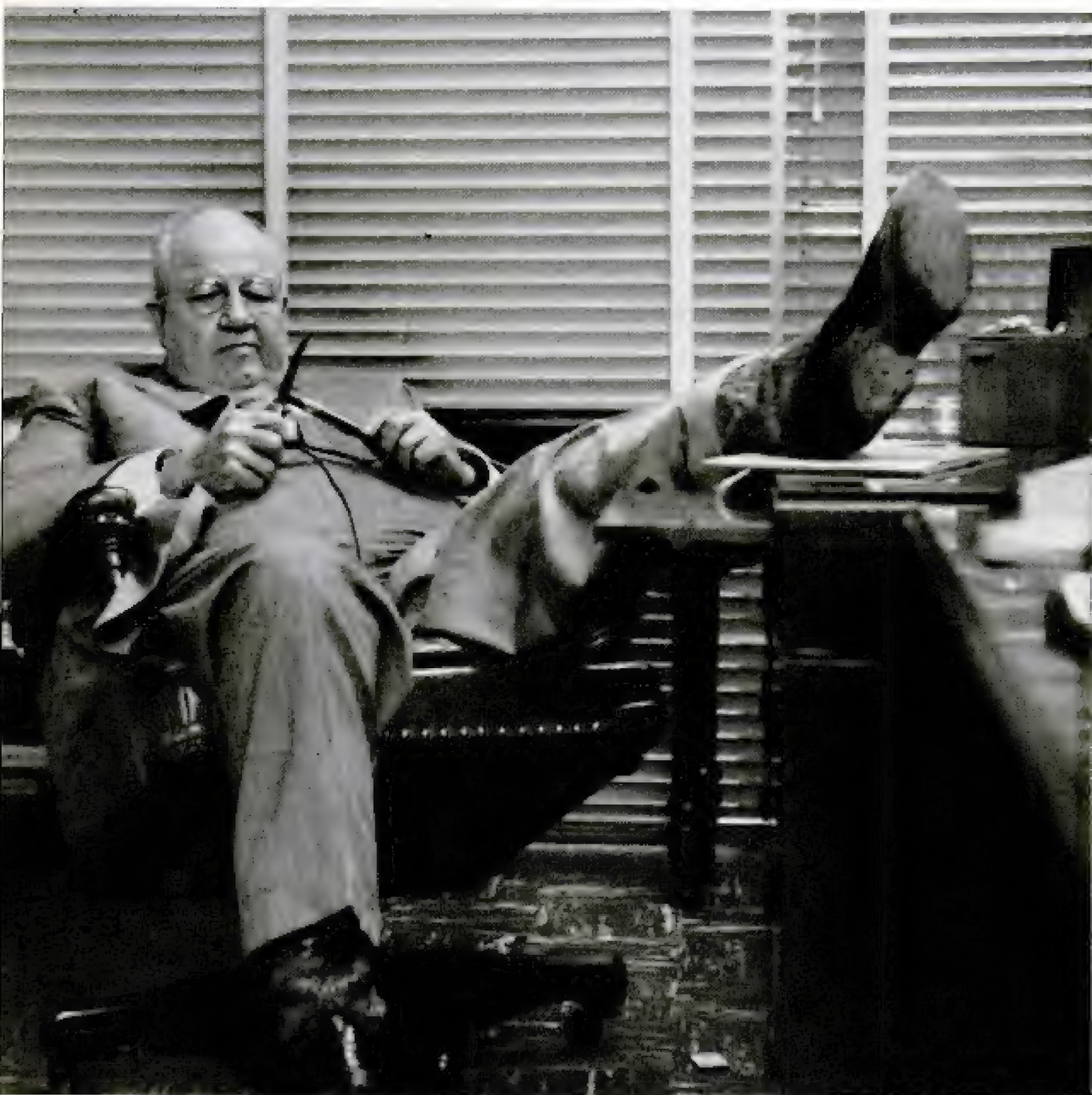
**CONCERT STAR.** Bell & Howell's Wilshire caught Charlotte Norton in her keyboard "debut" at Cleveland. This new idea in camera design makes movies easy as snapshots. Set exclusive Sun Dial, sight and shoot. Price? A low \$49.95!

experience leads to Bell & Howell





**FIRST JOB** found Sam Shepherd at 15 working as a gas station attendant during his summer vacation in Little Rock, Ark. in 1926. His salary was \$9 a week.



**FINANCIAL BACKER** for Shepherd's uranium development, Dallas contractor I. C. Little, built a stretch of the Big Inch pipeline. He is wearing \$125 boots.



**TAKING SAMPLES** of mud at a pit where water from the oil well settles after being filtered, Shepherd starts checking whether water had left uranium here.

## NEW URANIUM ENTRY CONTINUED

day Shepherd found some lumps of coal which had been dumped into a filter along with the sand. Shepherd idly took a reading on it and the Scintillometer registered wild excitement. Shepherd, who by now was regarding himself as part lease-buyer and part alchemist, placed more coal in a filter for several weeks, then shipped it to Grand Junction. The report which came back from the AEC confirmed that the coal was red hot. Shepherd has confided its exact uranium content only to his closest associates.

Shepherd recognized that each time the subterranean water passes through the sand it deposits a little more uranium. But it never drops all its uranium and sand is actually a relatively poor collector. Coal, on the other hand, evidently has a fantastic affinity for radioactive materials, trapping four times as much uranium oxide as the sand. Sam interrupted his Oklahoma wanderings to return to Dallas and apply for a patent on the process of recovering uranium by filtration through coal and similar substances. If the patent is granted, Sam and his associates might find royalties on the process nearly as lucrative as their ore itself.

Late in December, Sam gathered his findings and reports and for the first time flew to Grand Junction to confer in person with AEC officials, who by now had a more than passing interest in Shepherd, as he had in them. By law the AEC is the only organization permitted to buy domestically produced uranium. For the AEC, Sam's discoveries, if they check out, have implications for the atomic energy program which are, as one AEC geologist privately said, "staggering."

The existence of a major new ore find would be in itself a major boon to the U.S., which is still dependent on foreign sources, the Belgian Congo and Canada, for a portion of its fissionable material. The discovery of the ore in conjunction with oil, where it has never previously been found in commercially recoverable quantities, could open up vast new geological fields for intensive exploration. The development of a practical water leaching process which Shepherd's might prove to be, could mean a major extension of this country's domestic uranium resources. The AEC has for years sought a workable process for leaching uranium oxide from low-grade ore (most of U.S. deposits are very low grade). One such process has been developed by a Colorado mining engineer, Clifton Livingston. It has proved technically workable but prohibitively expensive thus far.

### Qualifications and a rival

**T**O the heady excitement of these implications the AEC and Shepherd both write important qualifications. Uranium deposits are splotchy and inconsistent. All the earth's surface contains traces of uranium. The search for larger concentrations of it has been frustrating because no one knows precisely how uranium lodes were deposited in the first place. Some geologists believe that early in the earth's formative epochs uranium-laden salts leached downward from the surface of the earth, depositing the uranium-bearing minerals along the way. Another theory holds that uranium was but another element roiling up from the earth's molten core. At first, textbook geologists felt uranium was to be found only in a few specific rock formations, but during the intensive quest of the last decade uranium has kept turning up in a widening variety of formations.

It is this unpredictability which lends credibility to Shepherd's ore discovery. But its true extent and value will never be known until it has been entirely core-drilled or mined. And the success of Shepherd's filtration process depends on geological conditions, notably the occurrence of uranium in highly porous formations. This condition does not exist everywhere, and the usefulness of the process thus may be sharply limited.

For the moment, the important thing for Sam Shepherd was the incontrovertible evidence, the assay reports on his hot sand piles. The AEC advised Sam to get ready to start shipping what he had.

While Sam was in Grand Junction, Hester had kept on acquiring leases. They had over 5,000 acres sewed up and on the basis of their test drilling they felt confident that their main body of uranium-bearing ore extended through 2,000 of those acres, lying in many places beneath only six feet of useless overburden and capable of being mined with bulldozers. Shepherd had his eye on more land. Then he received a rude shock. The giant Climax Molybdenum Corporation plunked down \$5 million for oil leases adjoining the Shepherd holdings, leases Sam had coveted. Climax, which has extensive operations in both oil and uranium, stoutly denied that it knew anything about any uranium on its newly leased land. "We figure to make a good sum, several millions, from the oil on those leases," said Climax President Arthur Bunker. Shepherd says, "If they don't know anything about uranium there, they paid a helluva price for the oil." Climax stock, in the face of a nervous, declining market, rose from 55¾ to 63¾ in the week after the purchase was announced.

CONTINUED ON PAGE 70



# You don't have to be Grace Kelly to have a movie star complexion

*that's the beauty of LUX*

*Notes by me  
Grace Kelly*

Gentle Lux lather! So rich, so thoroughly cleansing, so very kind to your skin. Grace Kelly, like 9 out of 10 Hollywood stars, depends on Lux and uses it every day. How about you?

A lovely complexion and Hollywood stardom didn't just "happen" to Grace Kelly. She studied hard to reach the top—starting in drama school, then the Broadway stage. And she learned, at the same time, how important a beautiful complexion is. That's why Miss Kelly always uses Lux.

Why Lux? Miss Kelly says—and 9 out of 10 Hollywood stars agree with her—that she couldn't ask for a nicer, more gentle complexion care.

And Lux care can do as much for your complexion as it does for the stars! Lux Soap is so gentle that it even helps keep the supersensitive areas around the nose, mouth, and eyes soft and moist. And the Lux lather! Rich and creamy, it cleanses the skin thoroughly—then rinses away completely.

Lever Brothers unconditionally guarantees that everything we say about Lux Soap is absolutely so. You can have your money back if you don't decide it's the finest beauty soap you've ever used. Try it and see—you don't have to be a movie star to have a movie star complexion!

*I'm still  
studying*

*ever since my  
drama school  
days—*

*looks like  
whipped cream!*

*why not?*



9 out of 10 Hollywood stars believe in it and today more women all over the world use Lux than any other complexion care

GRACE KELLY co-starring in  
Paramount Pictures' "THE COUNTRY GIRL"  
a Perlberg-Seaton Production





"You call this service? . . . you should see the complete service you get with American Express Travelers Cheques!"

- Instant acceptance anywhere
- Full protection for your travel cash
- On-the-spot refunds of lost cheques
- World-wide travel service
- Uniformed interpreters to assist you overseas
- Holding and forwarding of personal mail

# American Express



# Travelers Cheques

Only 75¢ per \$100 at any BANK, and at Railway Express Agency or Western Union offices.



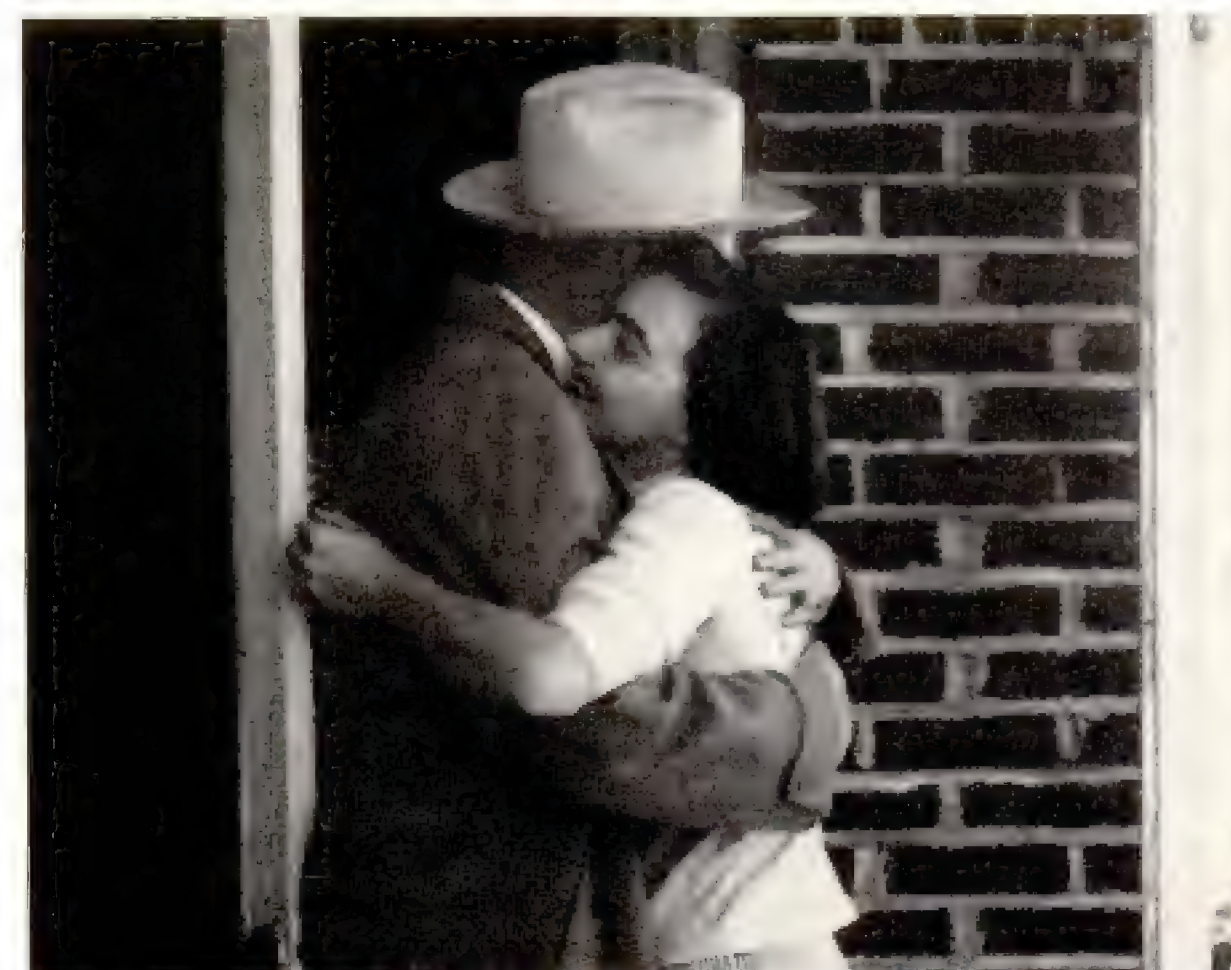
**POSSIBLE BOOM TOWN** of Shepherd's bonanza may be Chelsea, Okla., a farm community of 1,642 where oldsters warm themselves in the January sun.

## NEW URANIUM ENTRY CONTINUED

Undaunted by the Climax move, Sam was last week preparing to ship the first 10 tons of filter sand to the AEC. He figures there are another 300 proven tons ready to go and 3,000 to 5,000 tons awaiting assay. After that he will start digging for the ore he is confident lies underground. Until now Shepherd's bonanza has been a relatively closely held secret. To protect Shepherd's lease-getting the AEC still officially denies that it even knows he is alive.

Sam Shepherd is at the high point of a life which began in Avilla, Ark. in 1911 and has seen some notable ups and downs. He had built a sheet metal works in Amarillo, Texas, into a modest fortune, then lost the fortune in just two weeks speculating in cotton futures. From that debacle in Memphis he returned to Texas with creditors nipping at his heels. Staked to \$1,500 and a new wardrobe by Texas friends, he fought back toward solvency dealing in oil leases in the booming Williston Basin of Montana and the Dakotas. Then he lost his winnings and acquired a whacking roster of new debts drilling his own dry holes in Montana. Once more he retreated to Texas. On that fateful May afternoon last year, Shepherd was still the subject of two lawsuits brought by creditors. Yet he had earned enough dealing in Oklahoma oil leases to pay off many of his obligations and was living peaceably with his wife and two sons in a modest rented home in Dallas.

After his conferences with the AEC people, Shepherd sat in a dingy little hotel room in Grand Junction. He grabbed a stubby pencil and sheets of scratch paper and set out to estimate what his discoveries might mean to him. Finally, at dawn, he gave up and announced, "Well, it looks like it ought to be more than I can ever spend." Then from the wisdom of a man who has had it and lost it, he added, "but I'll start counting it when it's in the bank."



**GOOD SHEPHERD NEWS**, that AEC assay showed his sand held uranium, drew a hug from wife Cleo. "Looks like our worries are over," he said.



Take a can of crushed Pineapple  
**BAKE A PIE WITH**  
**NATURE'S MOST REFRESHING**  
**FLAVOR**



**Everybody finds it easy to agree . . . the nicest thing that ever happened to a pie is canned Pineapple!**

Combine No. 2 can (2½ cups) undrained Crushed Pineapple with mixture of 2 tablespoons cornstarch, ½ cup sugar, ¼ teaspoon salt. Cook until thick and clear, stirring constantly. Add 1 tablespoon butter, 1 tablespoon lemon juice. Pour into pastry-lined 8-inch pie pan; add top crust. Bake at 425° for 25-30 minutes. (For Pineapple Meringue pie, see special directions in any cookbook.)



*Any time you're thirsty is the time for Golden Pineapple Juice*

**CHUNKS**  
of canned pineapple (bite size)  
are fine for fruit cups, to  
sauté with lamb chops or a  
roast, for hors d'oeuvres,  
as cake decoration

**TIDBITS**  
of canned Pineapple are favorites  
for salads, fruit cups, to sprinkle  
on puddings and cereals



PINEAPPLE GROWERS ASSOCIATION, San Francisco





FRANKLIN KISSNER COLLECTION

**BATHER** disrobing for a swim was portrayed by Cremonini in a stately, immobile attitude that resembles a sculptured monument.



CATHERINE VIVIANO GALLERY



**TWO ROWERS** of hulking stature strongly grasp their oars, cutting strong diagonals across the curved shell of their boat which suggests the ribbed form of an ox torso.

**SKINNED OXEN** strung up in a butcher shop create a forceful pattern of arcs and angles around geometrically simplified shape of a butcher with a knife in his hand.





DETROIT INSTITUTE OF ARTS

## A Monumental Modern

ITALY'S CREMONINI JUMPS TO QUICK SUCCESS IN THE U.S. ART WORLD

In the flood of contemporary art pouring into the U.S. from abroad, the work of Leonardo Cremonini has become one of Europe's most successful new exports. Since his first New York exhibit in 1952, paintings and drawings by the 29-year-old Italian have been bought by several museums and 30 collectors in the U.S. Such recognition comes from Cre-

monini's effective blend of modern abstraction with traditional forms. Observing the bathers, boats and butcher shops at Ischia near Naples, he has re-created them in tautly organized compositions of simple yet powerful dignity. Though keyed to the abstract vision of modern art, his paintings still partake of the monumentality of Italy's old masters.



# What happens when **LIFE**



Miami's brilliant skyline, together with LIFE's Miami cover girl, Corine Gustafson, symbolize the city both as a fashionable resort and as a serious-minded business community.

If Miami's gains in the vacation field are great, its progress in business and industrial development can only be termed phenomenal. Completion of the huge Miami Overhaul Base for aircraft has alone provided the city with an industry employing more than 17,000, with an annual payroll exceeding \$68,000,000.

The start of a "billion-dollar real estate era," the tremendous expansion of power facilities, plus the state's liberal tax structure are other factors which are attracting new business and new people to Miami.

Here, in words and pictures, you can learn of things that happen when LIFE hits Miami, how it affects the lives of different Miamians, how it has contributed to the city's business growth and prosperity. It's a new story, yet a familiar one, for LIFE has left a similar imprint in market after market across the nation—where 3 out of 5 households\* respond to LIFE.

**LIFE**

9 Rockefeller Plaza, New York 20, N. Y.

\*Source: *A Study of the Household Accumulative Audience of LIFE* (1952), by Alfred Politz Research, Inc. (A LIFE-reading household is one in which any member aged 20 or over has read one or more of 13 issues.)

**McGregor Smith**, head of Florida Power and Light, says, "LIFE's constructive stories about Florida deserve considerable credit for Miami's development in recent years."



**No change-of-address cards** were needed when Professor Seward, famed astrologer, moved to Miami from Atlantic City. A LIFE picture of him brought letters from all over.



**A. V. Davis**, Chairman of the Board of The Aluminum Co. of America, says, "In these busy times, LIFE's pictorial journalism solves the problem of keeping up with the world."



**Chamber of Commerce President Robert Morgan** says, "Over the years, LIFE has presented the ever-changing Miami scene in pictures. It's been a big factor in our progress."





# hits MIAMI?



**Burdine's**, Miami's biggest department store and the home of "Sunshine Fashions," does an annual \$35,000,000 business. President George Whitten says, "We like LIFE's quick, accurate reporting of top fashion news. We have a long record of tying in with 'Advertised-in-LIFE' products."



**LIFE** coverage of Ed Fisher's diving exploits attracted so much interest he was able to open a diving school. He says, "LIFE did something for me that I couldn't have done in any other way."



A single sentence about this man in **LIFE** (1947) brought Truly (Nozzle) Nolen a deluge of business. Today he has whole crews of men at work opening and closing Miami homes and estates.



This transplanted Spanish Monastery was besieged with visitors after a story in **LIFE**. People from all over the world sought information. The police were even called out to control traffic.

**Dress designer**, Margaret Newman, plays a part in Miami's rapidly growing fashion industry. Mention in **LIFE** brought her recognition in Europe and from as far away as Australia.



**Hotel owner** J. Myer Schine operates three Miami hotels including the Roney Plaza. He says, "There's a marked increase in patronage at the Roney every time it appears in **LIFE**."

**Airport official** Leonard Thompson of Miami's International Airport keeps current with **LIFE**. He says, "LIFE gives you the facts. It's a fine way to learn what's going on."

**Capt. Eddie Rickenbacker**, Chairman of the Board of Eastern Air Lines, says, "LIFE's faithful presentation of the facts has helped bring people and business to Miami."

**Food store managers** A. Maloff and H. Friedland of Food Fair, Inc., agree, "LIFE advertising pre-sells national brands for us. People ask for LIFE-advertised products."





## THE GREAT GARBO: PART TWO



**FATHER** Karl Gustafsson had to earn his meager living at such unskilled jobs as this one at a slaughterhouse. He bequeathed Greta only his good looks.



**FLAT** in Stockholm where Greta spent her childhood was on fourth floor of apartment in center above. It still looks out across muddy lot where she played.



**DOLLS** she longed for in her youth were collected by Garbo after she became a star. In her childhood her main amusements were skiing and skating.



**THE DOMINEERING MAURITZ STILLER, WHO GAVE GARBO HER NAME AND HER PERSONALITY ON AND OFF SCREEN,**

# Greta's Haunted

## A HYPNOTIC DIRECTOR MADE OVER

**N**OBODY" Greta Garbo has said, "ever thought of me as a little girl." Although just as laconic as the other autobiographical remarks she has made publicly, this comment may explain why, after becoming the most fabled film personality of our time, she indulged herself in making a collection of beautiful and expensive dolls. It may also account for the volumes of *Peter Rabbit* and other children's classics that during one period in Hollywood were her favorite bedtime reading.

Greta Lovisa Gustafsson was born on Sept. 18, 1905 and grew up in a four-room, cold-water flat on Stockholm's south side, a district regarded as the city's slums. Although not a slum when compared with, say, New York's East Harlem, it is barren of lawns and trees, and the drab buildings that line its streets form an unbroken facade of monotonous gray. Shortly before 1900 Karl and

Anna Gustafsson migrated there from the farming country of southern Sweden. Although a strikingly handsome man, Karl had few other attributes to help him make his way in the city. Frequently he was not well enough to hold the unskilled laborers' jobs that were all he could ever get.

One of Greta's duties as a girl—she was the youngest of three children—was to take her father once a week for treatment at a hospital. She has recalled to friends the humiliation and sadness she felt in having to watch him, suffering great pain, wait what seemed an endless time for attention. She determined then that she would never be financially dependent on anybody.

When she was 14 her father died. That year Greta went to work. The best job she could get at first was as a *tvålfficka*—"soap-lather girl" who prepared the customers for the barber's razor. The cashier at one of the shops where she worked





DIRECTS HIS PROTEGE AND CO-STAR ANTONIO MORENO, WHO RESENTED STILLER'S BULLYING IN "THE TEMPTRESS"

# Path to Stardom

EVEN 'HER VERY SOUL'

by JOHN BAINBRIDGE

remembers two things about her: that "she was a sunbeam" and that her locker was covered with pictures of the musical comedy star Carl Brisson. Her moonstruck attitude toward the theater in general and Brisson in particular also made a lasting impression on her fellow clerks at the PUB department store, where she worked next. The 15-year-old Greta firmly told them that she planned to be an actress, though about all she did toward achieving the ambition was to spend her spare time standing around the stage door of the Mosebacke Theatre in the hope of being able to talk to Brisson.

Brisson ultimately played a minor part in furthering her career, but her first couple of sorties before the camera were accidental and tentative. Having caught the PUB advertising manager's eye while modeling some fussy hats for still photographs, she was picked for a commercial film the

store was making. In it she was swathed in a ridiculous outfit that gave the ladies of Stockholm a horrible example of what was *not* being worn that year. The film's producer liked her work so well that when a Stockholm bakery ordered an advertising movie he picked Greta to cram herself with cookies and cream puffs, which she did with suitable enthusiasm if undiscernible finesse.

This sort of work was not solid enough to permit Greta to quit the store, but just as she despaired of ever being able to do so she had a chance one day to wait on Eric Petschler, then known as the Mack Sennett of Sweden. So earnest was her appeal to him and so fetching her figure that he decided to give her a bathing beauty part. Proudly she tendered PUB her resignation: "reason for leaving—to enter the films."

Greta looked appropriately bouncy wearing a voluminous black bathing suit in *Peter the Tramp*,



AS STUDENT, the 10-year-old Greta Gustafsson was marked "Perfect" in behavior and application for all her seven years at Katarina grammar school.



YOUNG MODEL Greta (left) earned \$2 by posing for publicity photograph in a Lancia with one of her dramatic school classmates, Mona Martenson.



EARLY FILM was a commercial job made for Stockholm bakery. Greta acted the part of a hungry girl happily stuffing her face with cookies on a picnic.

CONTINUED ON NEXT PAGE





**HER MOVIE DEBUT** in 1921 fashion short gave Garbo a comic role showing off outlandish costume.



**HER FIRST PROFESSIONAL ROLE** in 1922 required 17-year-old Garbo (left) to play a bathing

beauty scene in a Mack Sennett type of comedy called *Peter the Tramp*, filmed outside Stockholm.

## GARBO CONTINUED

but when the shooting was over Petschler had no other immediate plans for her. But he did help her gain admittance to the Royal Dramatic Theatre school, training place for nearly all successful Swedish actors.

Her dramatic school classmates remember her as shy, mysterious about her background and earnest and energetic about her studies. Her energy in pursuing her old idol Carl Brisson had not flagged. When her schoolgirl crush moved her to carve surreptitiously on the door of his dressing room the legend "GG loves CB" Brisson decided he had to do something about this fervent 17-year-old admirer. He thought of his friend Mauritz ("Moje") Stiller, the movie director, and mentioned her name to him. When Stiller sent a call to the dramatic school for two actresses for his next film, he specified that one of them be Greta Gustafsson, whom he had never seen.

Stiller was at the time the most imposing figure in Swedish films. Between 1911 and his encounter with Greta Gustafsson in 1923 he had turned out some 40 motion pictures. With his friend and colleague Victor Seastrom he was credited with being the dominant force in "the golden age of Swedish films."

Stiller's appearance and manner were magnificently in keeping with his reputation as a virtuoso. Over six feet tall, with an abnormally large head and enormous hands and feet, he draped his large frame in winter in an ankle-length yellow fur coat trimmed with a black fur collar and belt. His neckties were made for him out of antique embroidered waistcoats that he collected. His gold tiepin was encrusted with oriental pearls, and on his hamlike hands he usually wore gold and platinum rings set with sapphires, diamonds and pearls. His canary-colored sports roadster, one of the fastest and most generally feared conveyances in Stockholm, was known as "the yellow peril."

Stiller was intense, ambitious, noisy, egotistical, immensely discerning and brutally outspoken. He was always a director and always a perfectionist. When he walked into a room he could not resist suggesting how the furniture should be rearranged to produce what he considered a better effect. He was given to grand and sentimental gestures. Once, shortly before Christmas, he met on the street an actress friend who he discovered had been out of work for some time. "I was on my way to get you some flowers for Christmas," Stiller said. "But here, why don't you pick them out yourself?" He put a 100-kronor bill into the woman's hand and walked on. To offset such extravagances he practiced small and ridiculous economies. His command, "Give me a cigaret," was as closely associated with him as his embroidered ties.

Stiller's background was even more humble than Greta Gustafsson's. The fifth child of a Jewish musician in Helsinki, Finland, he had been orphaned at 4 and adopted by a small merchant, for whose business Stiller had shown no talent whatsoever. Drifting onto the Helsinki stage, he played bit parts for five years.

When he was 21 Stiller ran afoul of the czar's government, which then ruled Finland, for failing to report for compulsory military duty. He headed for the Swedish border and talked his way across it. As he rose in the Swedish theater and film industry his courage became part of his legend. He had a little ritual of firmly seizing his coat lapels and snapping back his head. "Do like Moje Stiller," he would say, "and you become a new and braver man."

Stiller, who was 39 when he met Greta Gustafsson, had never married. "He liked to have beautiful women around him," a friend has said, "and he was interested in them, but he was never in love with them." Nevertheless he had built up a mental image of his perfect female. The ideal woman he was seeking, as he described her to friends, would be not only beautiful but "supersensual, spiritual and mystic." When he found the woman who fitted his specifications, he decided, he would mold her into an actress such as the world had never seen. He had even asked his assistant, Arthur Norden, a student of history, to think of names for his star. Norden suggested the Hungarian king, Gabor Bethlen, and arrived at the name Mona Gabor. Stiller tried some variations—"Gábor, Gabór, Gabro, Garbo."

For the actress who was to fulfill his dream Stiller now had a name and a plan. When he met Greta Gustafsson, he had the woman.

## 'Miss, you are much too fat'

ON the day of her screen test Greta took the streetcar to the studios of Svensk Filmindustri, in the suburb of Rasunda. After she had been made up, Greta, who was wearing a plain, tailored suit, was conducted to a set where Stiller and a couple of colleagues were waiting. When she was introduced to Stiller, she curtsied.

Stiller's greeting was, "If you want the part you'll have to lose at least 20 pounds." Greta blushed. "But look," Stiller went on, turning her around and talking partly to her and partly to his associates, "isn't she beautiful? . . . Did you ever see such eyelashes? . . . But, miss, you are much too fat. . . . Yes, she is very pretty. . . . Notice her feet—such beautiful heels, one straight, fine line." As Stiller continued in this vein his colleagues exchanged looks of amazement.

"Now, miss," Stiller said, indicating a divan, "lie down and be sick." Greta hesitated. Confused and self-conscious, she was able to register no emotion except fright. Stiller strode over to the divan. "For God's sake," he shouted, "don't you know what it is to be sick? Have you no feelings? Do you know nothing of sadness and misery? Act, miss, act!" On the verge of tears, Greta tried again. Stiller told the cameraman to take some close-ups of her as she walked about the set, then curtly told her she could go home.

Stiller's colleagues thought that the would-be actress had done rather poorly. He remained enthusiastic. "She is shy," he said. "She has no technique, so she can't show what she is feeling. But she will be all right. I'll see to that."

He cast her as the second female lead in his film version of the Swedish classic, *The Story of Gösta Berling*. She played the role of a pure and beautiful woman whose love redeems a minister with a thirst for hard liquor and the inclinations of a Casanova. From this point on, Stiller took command of the 17-year-old Greta. He taught her, bullied her, encouraged her, fought for her. Far more than a professional mentor, he was an intimate friend who told her how to dress, what to think, how to behave before the camera and away from it.

A woman who worked at Svensk Filmindustri at the time tells of watching the two together: "As time went on we nicknamed them 'Beauty and the Beast,' because she was really very attractive, especially her figure. I can still see Stiller and that young girl—forever walking up and down, up and down, in the shade of a little grove just outside the studio. Stiller was always teaching and preaching, Greta solemnly listening and learning. With that hypnotic power he seemed





**SEAMY REALISM** was prevailing mood of *The Streets of Sorrow* made by Director G. W. Pabst in

Berlin in 1925. In this sequence in a house of ill repute, Garbo (left) is tempted by a life of vice.



**ROMANTIC INNOCENCE** of role in *The Story of Gösta Berling* brought Garbo first critical praise.

to have over her he could make her do extraordinary things. But we had little idea then that he was making over her very soul."

Earnest and tractable though she generally was, Greta on one occasion lost her temper on the set as a result of Stiller's ceaseless pressure during a difficult scene. He continued to bully her until she finally exclaimed, "Damn you, Stiller, I hate you!" But he did not relent.

On increasingly frequent occasions the two were seen together at the theater, in restaurants and at parties. To help her overcome her natural diffidence he would sometimes call upon her to entertain when they were out among friends. An acquaintance remembers a party at his house when Stiller abruptly asked her to get up and sing. "She had a pleasant voice," the friend has said. "She sang until he told her she could stop." Except on such occasions, Greta was inclined to be pitifully silent and retiring.

She did, however, speak with unusual frankness to a Stockholm journalist who interviewed her during the filming of *Gösta Berling*. Stiller "creates people and shapes them according to his will," she said. "As for myself, I am a nice girl who gets very sad if people are unkind to her."

During the same period Stiller told a dramatic critic friend, "She receives instruction excellently, follows directions closely. She is like wax in my hands. Greta will be all right. I believe in her."

By the time *Gösta Berling* had been completed, Stiller's dominion over his protégée was secure. She did nothing without his permission, saw only the people he wished her to see and had legally become Greta Garbo. In name, at least, "The Star" had been born.

Neither *Gösta Berling* nor Greta Garbo's role in it drew rave reviews at the Stockholm opening. But Stiller was optimistic about the future of both the movie and his protégée. After the Stockholm premiere of *Gösta Berling* he went to work editing it into a shorter version for a showing in Berlin, where a critical success would assure its future throughout Europe. He shrewdly contracted to sell the German exhibition rights to David Schratter's Trianon Films for 100,000 marks (\$25,000), a huge sum for that period, but he told Schratter there was one condition to the sale: Trianon must pay all expenses for himself and Garbo to attend the Berlin opening. She would, Stiller insisted, need some new clothes for the trip, for which he made Schratter advance 5,000 kronor.

Schratter had no cause to regret the deal. The Berlin opening was a triumph. The shy Garbo, on her first trip away from home, was disconcerted by all the fanfare. When she and Stiller entered their box at the theater, binoculars were trained upon them from all directions. When she pushed her chair back from the edge of the box, Stiller pulled it up again. When the showing was over the enthusiastic audience demanded that Stiller take a bow. He rose, pulled Garbo to her feet and propelled her to the edge of the box to acknowledge the applause. The German critics applauded Garbo's acting, which appealed to them as "heartfelt," "soul-revealing" and "touched with *Weltschmerz*." The German exhibitors, who had figured on recovering their investment in four weeks, got it back in one.

Stiller and Garbo had not been back in Stockholm long before Schratter reappeared to suggest that Stiller do his next film for Trianon. After Stiller had agreed to accept 150,000 marks for his own services, he said, "I have a contract with Greta Garbo. If you want me, you'll have to take her too." Garbo was given a five-year contract.

The Trianon people were under the impression that Stiller had

agreed to produce a film version of a sentimental German love story. Stiller now revealed that he had bought the screen rights to a melodramatic tale about a young Russian girl—to be played by Garbo—who, on her way to Constantinople during World War I, is doped by some Turkish sailors and winds up in a harem. Stiller next broke the news that he planned to shoot most of the film in Constantinople.

With some misgivings Schratter approved the expedition. Stiller told Garbo to prepare to leave for Constantinople. She obediently packed her bags. As she said years later, "I had not anything to do with my own things at that time."

At the end of December 1924, Garbo, Stiller, the actor Einar Hansson and a group of technicians arrived in Constantinople. The director was feeling even more ebullient than usual. He engaged splendid quarters for Garbo and himself in the luxurious Pera Palace Hotel. He bought Garbo a beautiful fur coat. Day after day she and Stiller wandered through the mosques and tombs, the elegant restaurants and coffeehouses. On leisurely shopping expeditions through the stalls of the Grand Bazaar, Stiller bought elaborate Oriental costumes for Garbo and Persian carpets for himself.

One day Stiller discovered that he had run out of money. He thought this a nuisance, especially since he had not yet got around to organized shooting. He wired Trianon requesting a million marks. Two days passed and he received no answer. He wired again. Still no reply. He took the train to Berlin. There he found that Trianon had gone bankrupt.

The Swedish and German legations agreed to advance enough money to get the rest of the company back to Berlin. When they got there Stiller told Garbo and Hansson that he had a number of irons in the fire and something would turn up. But all the German film companies had been severely hit by the inflation and word had got around that Stiller was a careless man with a mark.

A young director named G. W. Pabst, on his way to becoming one of the outstanding figures in the European cinema, was then casting his third film, later released in America as *The Streets of Sorrow*. He had been impressed by Garbo in *Gösta Berling*. When he offered her a part in *The Streets of Sorrow* Stiller promptly took over the bargaining. The resulting terms enabled them both to live comfortably on in Berlin while Garbo made the movie.

### 'Moje knows what is best'

STILLER presently learned that Pabst had initiated new contract discussions with Garbo and that she had taken part in the talks without consulting her mentor. Stiller accused his protégée of deceit, ingratitude and all manner of wrongdoing. In tears she promised to do nothing without his approval. Changing from the outraged protector to the patient father, Stiller took her hands in his. "Stay with me, Greta," he said. "Moje knows what is best for you."

He was soon to be proved right. In the late spring of 1925, Louis B. Mayer, vice president and production chief of Metro-Goldwyn-Mayer, saw *The Story of Gösta Berling* in Berlin. A man who could turn out a picture like that, Mayer decided, belonged in Hollywood. Mayer called on Stiller and offered him a three-year contract at a starting salary of \$1,500 a week. For once Stiller did not indulge in prolonged haggling. He did, however, insist on one not unexpected provision: he would go to Hollywood, he said, only if M-G-M also put Garbo under contract.



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ARRIVAL IN U.S. of Garbo and Stiller in 1925 was heralded by standard shipboard poses of era. Only two New York papers mentioned the newcomers.

## GARBO CONTINUED

"And who is Greta Garbo?" Mayer asked, acting as if he had not noticed her in *Gösta Berling*. "First," Stiller began, "she is a great beauty, a type you get in front of a camera once in a hundred years. Second, she is an actress who will be the greatest in the world." As Stiller was warming up, Mayer interrupted to suggest that it might be desirable for him to meet the young woman. Stiller called her into the room. Mayer seemed profoundly indifferent. But to make sure of getting Stiller, he promised Garbo a contract.

Greta Garbo and Mauritz Stiller arrived in New York aboard the *Drottningholm* on July 6, 1925. They were welcomed by an M-G-M publicity man named Hubert Voight, who brought along a Swedish-speaking Metro employe as interpreter and a free-lance photographer named Jimmy Sileo. Sileo began snapping routine shipboard poses of Garbo and Stiller leaning on the ship's rail and of Garbo alone, leaning against a bulkhead, waving and smiling. One of these shots appeared next day in the New York *Herald Tribune*, another in the tabloid *Graphic*. After Voight had welcomed the new arrivals he conducted them to the Commodore Hotel, where, oppressed by New York's summer heat, Garbo promptly immersed herself in a tub of cold water.

She was to spend much of the subsequent two months this way while Stiller bickered with M-G-M, which gave no sign of putting him and Garbo to work right away. Stiller threatened to break his contract and return home. M-G-M talked him out of this, but he insisted that he would not go to the Coast until definite plans were made for Garbo. After long argument, Stiller got her a screen test, which he spent a week supervising. When the Metro officials saw it they muttered about her being "too unusual." Stiller vainly tried to explain that this was precisely what made her a great find.

## The fateful photographs

ONE day the actress Martha Hedman, whom Stiller had known in Sweden, invited him and Garbo to lunch. Afterward she took them to the studio of her friend Arnold Genthe, the famous photographer. Genthe recalled their visit in his memoirs: "'I would love to have you make some pictures of me sometime,' Miss Garbo said. 'Why sometime?' I inquired. 'Why not now? . . .'" She smiled, but protested earnestly. "No, not now. Look at my dress, and I don't like my hair." "Never mind that," I said. "I am more interested in your eyes and in what is behind that extraordinary forehead." And without any further preparations, Greta Garbo let me make a number of pictures of her. Her face had unusual mobility of expression and in the course of an hour my camera had captured a number of distinctive poses and expressions, all so different that it was hard to believe they were of the same girl."

CONTINUED ON PAGE 31



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**DRAMATIC PORTRAIT** by Photographer Arnold Genthe shortly after Garbo came to U.S. helped convince M-G-M officials she should have a big role.

## GARBO CONTINUED

One morning toward the middle of August Garbo stopped in to thank Genthe for the prints he had sent her. She said that she had also come to bid him goodbye. "They don't seem to want me," she explained. "I'm going back to Berlin." Genthe asked if she had shown his photographs to the people at Metro. "No . . ." she replied. "They have so many of me already." Genthe insisted that she bring the pictures to the attention of M-G-M before taking further steps to return to Europe.

When Stiller laid the photographs before the M-G-M officials, their chilliness vanished. If Garbo could be photographed to look like that, they told each other, they could make something of her. In September she left for California with a \$400-a-week contract.

In Hollywood Stiller rented a small house in Santa Monica while Garbo moved into the Miramar Hotel, a short distance away. She spent most of her time around Stiller's house swimming and sunbathing. A Swedish compatriot who visited Stiller at this time recalls watching the young actress as she sat on the beach in front of the house. Wearing a commodious bathing suit, she was contentedly peeling potatoes. Nodding in her direction, Stiller said, "You will see that something will become of her."

As the days passed and the studio continued to display a marked lack of interest in him and his protégée, Stiller began a campaign of polite but steady harassment of M-G-M. His dealings there were mainly with Irving Thalberg, the 26-year-old "boy genius" who had zoomed from a \$35-a-week secretary's job at Universal to production manager at M-G-M. He resented the lordly Stiller and Stiller resented him. But finally, after more screen tests, some dental work and a visit to the studio's chief make-up man, Greta Garbo was given her first part.

It was considered quite a choice one. She was cast as the female lead opposite Ricardo Cortez in a florid Spanish tale of unfulfilled love called *The Torrent*. When the studio assigned Monta Bell instead of Stiller to direct, Garbo was so stunned that she told Stiller she preferred to give up the part and go home. This notion he rejected instantly. Every evening Stiller rehearsed Garbo in the next day's scenes, coaching her in each movement and expression. He delivered her to the studio every morning and called for her every night.

As shooting progressed, several Metro officials, including Thalberg, made a practice of dropping in to look at the rushes, and their comments were uniformly enthusiastic.

When *The Torrent* was previewed in January 1926, among the interested spectators were Garbo, Stiller, the Victor Seastroms, the Lars Hansons and other members of the Scandinavian colony.

CONTINUED ON NEXT PAGE

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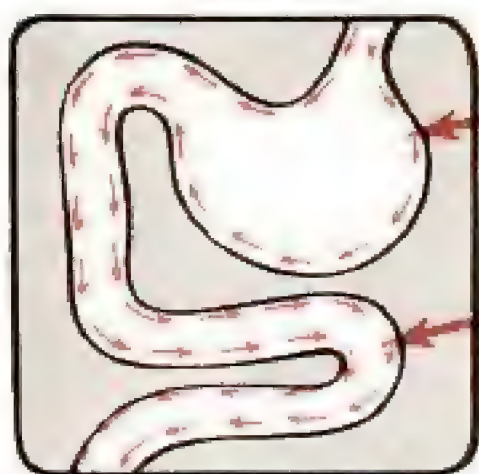




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**BOSSSES AT M-G-M** were Louis B. Mayer (center) and Irving Thalberg (right). Mayer hired Garbo reluctantly but was soon being praised for new "find." With Mayer and Thalberg is M-G-M production supervisor Harry Rapf.

## GARBO CONTINUED

"We all thought the picture was a flop and that Garbo was terrible," Hanson recently remarked. "Stiller was raving mad, he thought it was so poor."

American critics and filmgoers were of another mind. As good reviews came in and box offices reported very satisfactory business, M-G-M decided to repeat the formula. For *The Temptress* it began to stir up the same ingredients, including another Latin lover and another exotic and implausible role for Garbo. But this time Stiller was assigned to direct.

"At last," Stiller told Hanson, "they'll see what Greta can do." Trouble started the minute he stepped on the set. "When I got there ready to start," he later told his friend Ernest Mattson, "I saw 50 people standing around. 'Who are all these people? What are they doing here?' I asked. I was told that one was an assistant director, another was an assistant producer, somebody called a script girl and so on. 'Take them away,' I said. 'I don't need them. All I need is a camera and actors.' But they all stayed."

Stiller succeeded almost at once in antagonizing the leading man, Antonio Moreno, one of the glossier Latin lovers of the era. First Stiller decided that the hero should be clean-shaven and ordered Moreno to get rid of his mustache. Stiller shortly afterward demanded that, in a shot of Moreno's feet under a table next to Garbo's, Moreno wear shoes several sizes too large for him to heighten the contrast. Moreno retired to his dressing room and stayed there until Stiller gave up the idea.

Playing his usual role of a tyrant with a megaphone, shouting, gesticulating and running about, Stiller alternately irritated and amused the other members of the cast. Frustrated by his inadequate English, he would circle around the actors and shout at them in a mixture of Swedish, English and German. When he wanted the cameraman to start shooting, he said, "Stop," and when he wanted him to stop, he said, "Go." In one scene he wanted a group of extras to applaud. "Now," he shouted, "all explode."

"He liked to shoot everything and then make the film what he wanted it to be by cutting," Lars Hanson has said. "He could never stick to a schedule. Mayer and Thalberg were very upset. They went to see the rushes, and they... had no idea of even what he was trying to do. I remember Thalberg saying to me, 'Is the man mad? Has he ever been behind a camera before?'"

## The sorrows of Stiller

ONE night after Stiller had been working on *The Temptress* for 10 days he was summoned to Thalberg's office on the second floor of the M-G-M administration building. Albert Lewin, a Metro producer who was then Thalberg's assistant, caught a glimpse of the scene through the large front window of Thalberg's office.

"Irving was walking back and forth—he always walked around when he talked—and he was tossing that \$20 gold piece of his up in the air, catching it and tossing it up again. I couldn't hear what was being said, of course, but it was plain that a very lively

CONTINUED ON PAGE 85





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OLD SWEDISH FRIENDS, Actor Lars Hanson (left) and Director Victor Seastrom, worked with Garbo on *The Divine Woman* after Stiller left the U.S.

#### GARBO CONTINUED

discussion was in progress. As I stood there I saw Greta Garbo walking up and down the asphalt street alongside the old wardrobe building. She would look up into the office where Irving and Stiller were talking, watch the characters inside for a moment and then walk away again. I watched her for quite a time as she continued that pacing up and down, up and down. . . .

Stiller came out of Thalberg's office to announce that the picture was being turned over to another director and that no other assignment had been offered him by M-G-M. Garbo revealed her despair in a letter to Axel Nilson, a friend of Stiller's and hers in Sweden: ". . . When this thing happened to Moje, I thought the sun would never rise again. . . ."

The despondent Stiller was also far from well, though neither he nor Garbo fully realized it. As he sat on his terrace brooding, Garbo went about propping him up with pillows and doing what she could to cheer him up. The person who had been for so long her greatest source of strength had begun to crumble.

The pervasive gloom lifted somewhat when Stiller rallied sufficiently to seek work. Paramount had recently brought over from Germany a brilliant producer named Erich Pommer, an admirer of Stiller's movies. Pommer borrowed Stiller from Metro to direct *Hotel Imperial*.

Meanwhile, Garbo had finished *The Temptress* under the direction of Fred Niblo. Again the Swedes in the film colony turned out in a body for the preview and again they shook their heads collectively in disapproval. Stiller was so violently exercised that he sought out Thalberg in the lobby after the performance and berated him in German for having ruined Garbo as well as an excellent script. Thalberg did not speak German, so he simply nodded his head and said, "Ja . . . ja . . . ja." Stiller rejoined his friends. "When I was at Metro," he said, "that so-and-so pretended not to know any German. Now I find he speaks it fluently."

Stiller and the other critical Swedes again badly misjudged American critics and filmgoers. *The Temptress* was another distinct triumph for Greta Garbo. But Stiller was now so immersed in his own affairs that he could pay attention to little else. His *Hotel Imperial* got a warm reception from the Hollywood preview audience and soon was doing well in New York. Paramount offered him a contract at \$2,500 a week. He accepted. "I'm going ahead and make one more picture," Stiller remarked. "It will be genuine garbage, but I'll do that one and go home with the money." Garbo too talked of leaving. "Moje and I will go home soon," she said.

#### The final defeat

BUT STILLER went home alone. After *Hotel Imperial* he directed not one more picture but two. Both were failures and he got into a squabble with Paramount. When M-G-M announced its plans for Garbo's movie, *The Divine Woman*, his hopes were briefly revived. *The Divine Woman*, Stiller thought, was one film in which he and only he should direct Garbo. In it she was to play a role partially based on the career of the great actress Sarah Bernhardt—a role that would finally show the world Garbo's true artistic stature. The script was sensible and interesting, the locale

CONTINUED ON PAGE 88

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**GARBO AND MOTHER** held a happy reunion during Garbo's 1928 visit home. In 1939 Garbo brought her mother to U.S. She died a few years later.

### GARBO CONTINUED

European, and the supporting cast included Stiller's and Garbo's friend Lars Hanson. Despite his feud with Thalberg, Stiller hoped he could make M-G-M see that he was the logical choice for director. When the job went to his old friend Victor Seastrom it was the final humiliation.

Stiller resignedly packed his belongings. Only Seastrom and Garbo saw him off at the Los Angeles railroad station. Both she and Stiller wept when he kissed her goodbye. "I will see you soon, Moje," she called as Stiller waved to her from the departing train.

When Stiller returned to Sweden, he was suffering from a lung ailment and an incurable circulatory disease. He refused to consult a doctor. In April 1928 he plunged into the job of directing a musical called *Broadway*. It was a success and Stiller's confidence revived. He even began to talk of going back to Hollywood. His friend, Hugo Lindberg, remembers his mentioning this at a party they both attended in the autumn of 1928. But three days later Stiller was in a hospital.

It was there that Victor Seastrom, who had recently returned to Stockholm, found Stiller. "The moment I entered his room I saw a man marked by death," Seastrom has recalled. "He cried like a child when he saw me." Quickly composing himself, Stiller ordered the nurse to bring a bottle of champagne and was soon talking at a great rate.

Seastrom visited Stiller daily, watching his old friend grow weaker and weaker. Repeatedly Stiller asked about Garbo. What Seastrom had to tell him must have given Stiller considerable satisfaction. The shy and awkward girl whom his colleagues at Svensk Filmindustri only five years before had viewed with monumental indifference was now one of the greatest stars of Hollywood (*LIFE*, Jan. 10) and had been able to dictate fabulous salary terms to the powerful Louis B. Mayer, whom Stiller once had to cajole into seeing her future greatness.

When Seastrom told him that Garbo planned to return to Stockholm for Christmas, Stiller cheerfully predicted that he would be out of the hospital to meet her. "One day when I came home after having been with him for several hours," Seastrom has said, "the nurse at the hospital called me on the phone and said that Stiller wanted me to come back as soon as possible because he had something very important to tell me. I hurried back and stayed with him more than an hour waiting for what he wanted to tell me. But he talked only about indifferent things."

"The nurse finally came in and said she could not allow me to stay longer. Stiller got desperate. He grabbed my arm in despair and would not let me go. 'No, no,' he cried. 'I haven't told him what I must tell him!' The nurse separated us and pushed me toward the door. I tried to quiet and comfort him, saying that he could tell it to me tomorrow. But he got more and more desperate. His face was wet with tears. And he said, 'I want to tell you a story for a film. It will be a great film. It is about real human beings, and you are the only one who can do it.' I was so moved I didn't know what to say. 'Yes, yes, Moje,' was all I could stammer. 'I will be with you the first thing in the morning and then you can tell me.' I left him crying in the arms of the nurse. There was no morning."

CONTINUED ON PAGE 30

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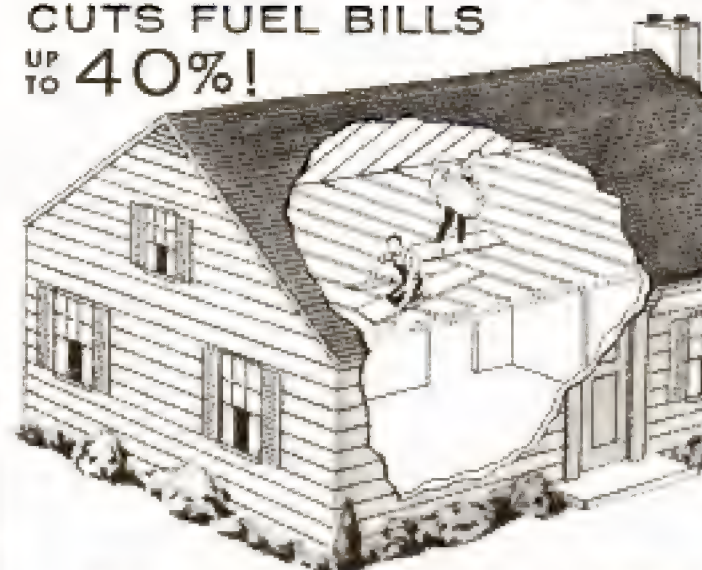
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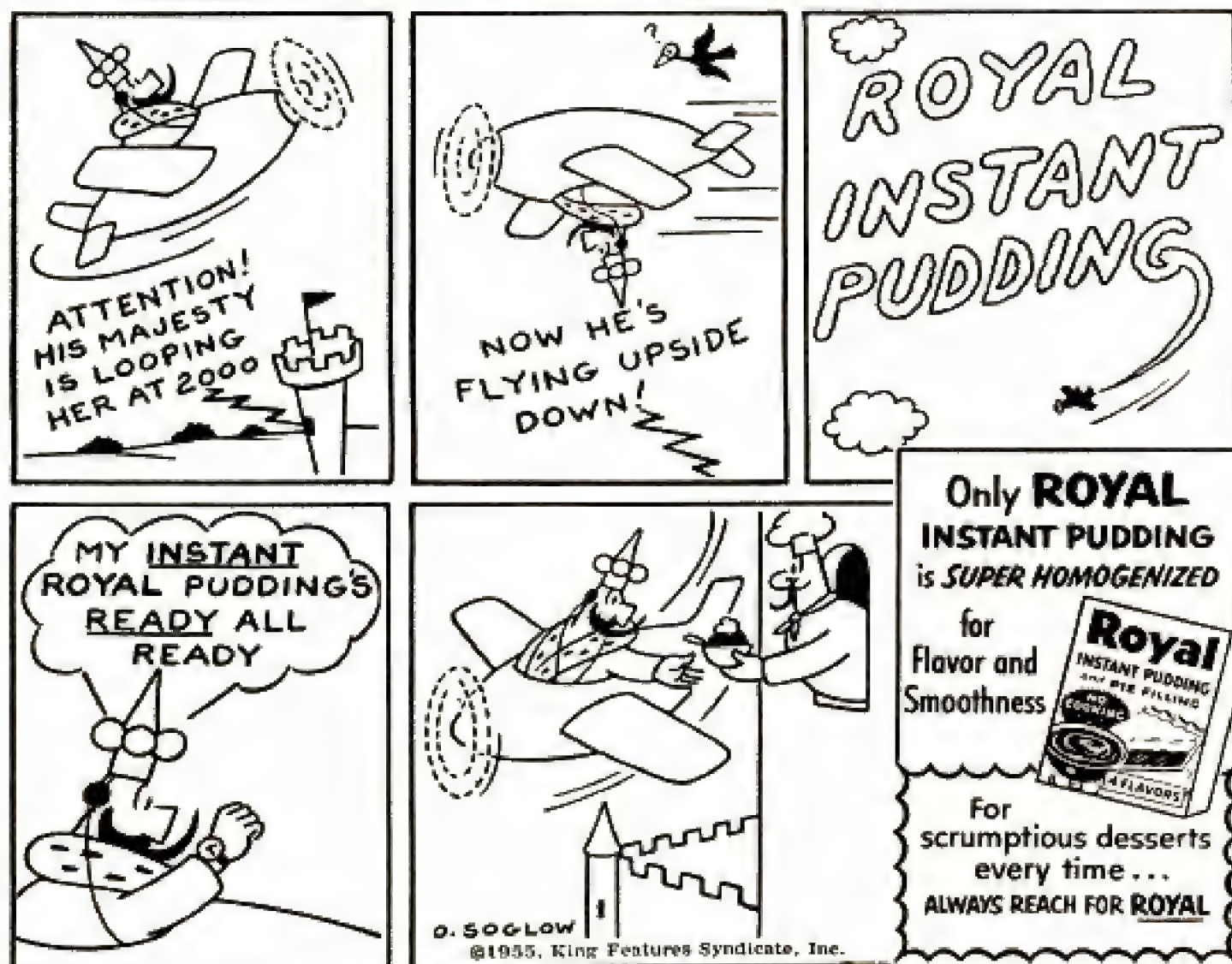


The demand is for . . .  
**WHITE HORSE**  
 of course!

Renowned for lightness and flavor.

BLENDING SCOTCH WHISKY 86.8 PROOF  
 BROWNE-VINTNERS CO., INC., NEW YORK  
 SOLE DISTRIBUTORS

#### HIS "ROYAL HIGHNESS" SHOWS 'EM A STUNT OR TWO!



ATTENTION! HIS MAJESTY IS LOOPING HER AT 2000

NOW HE'S FLYING UPSIDE DOWN!

ROYAL INSTANT PUDDING

Only ROYAL INSTANT PUDDING is SUPER HOMOGENIZED for Flavor and Smoothness

For scrumptious desserts every time... ALWAYS REACH FOR ROYAL

MY INSTANT ROYAL PUDDING'S READY ALL READY

D. SOGLOW ©1955, King Features Syndicate, Inc.

How to keep a husband at home the

**APPIAN WAY**

Ready Mix Pizza

Everything in one package MIX, FIX, BAKE

FOOD SPECIALTIES, INC.  
 Worcester, Mass. San Jose, Calif.

AMERICA'S LARGEST MAKERS OF PIZZA PIE MIX

**PIT FIRE** CHARCOAL FUEL . . .

NEW, SAFE, ODORLESS  
 Eliminates kindling, paper etc. in starting charcoal or wood fires in grilles, barbecue pits, fireplaces etc. Easy to use . . . safe to use . . . non-explosive, non-toxic and non self-combustible. No flash! Lights like a candle! On sale at Hardware, Variety, Auto, Department and Food Stores.

ROWSE MFG CO., CHICAGO 16.

Burgers Taste Better! **A-1 SAUCE**

Ask for A-1 when dining out, too!



STILLER'S GRAVE is in Stockholm's North Cemetery. After his death Garbo's friends sometimes overheard the actress saying, as though to herself, "He says I must do this," or, "He doesn't want me to do that."

#### GARBO CONTINUED

Stiller died on Nov. 8, 1928, at the age of 45. Seastrom cabled the news to Garbo.

The wire was delivered to her on the set of *Wild Orchids*, where she was playing a love scene with Nils Asther. One of the men on the set remembers the scene clearly. "She turned deathly pale," he has reported. "I thought she was going to faint. She walked slowly away from all of us, as if she were in a trance. When she got to the other side of the building, she stood there leaning against the wall with her hands pressed against her eyes for several minutes. Then she pulled herself together, came back and continued the scene. She didn't say a word to anyone about what was in the wire."

Garbo did go home to Stockholm that Christmas. One morning she went to the office of Hugo Lindberg, who was executor of Stiller's estate. Garbo asked Lindberg for permission to look at Stiller's possessions, which were in storage awaiting auction. "I went with her," Lindberg said recently, "and I remember vividly how she walked about the room touching this item and that. She seemed very upset emotionally and talked about Moje in a hushed voice, almost a whisper. 'This was the suitcase he took to America,' she said, picking up the bag. 'And these rugs—I remember when he bought them in Turkey.' We stayed for quite a time while she walked around among the furniture and paintings and all the other things. . . . Then we started back to my office. As soon as we were on the street people recognized her and began to follow us. Greta walked faster and faster as the crowd grew bigger and bigger. Finally it got to be enormous and we were practically running. When we were back in my office at last, Greta seemed almost on the verge of tears. She sat down in a chair, took off her hat and threw it on the floor. 'People are mad!' she exclaimed."

Garbo asked Lindberg for directions to Stiller's grave. He told her where to find it in the Jewish section of the North Cemetery on the outskirts of Stockholm and offered to accompany her there. "Thank you," she said. "I will go alone."

#### NEXT WEEK: THE TRAGEDY OF GARBO

In his final instalment John Bainbridge writes candidly of Garbo's highly publicized romances—including those with a famous musician and a successful health specialist—as well as her periods of hermitlike, aimless existence in retirement. He analyzes "the tragedy of Greta Garbo . . . the difference between what she was and the . . . appeal she came to be and symbolize."





Sally Ross tells you why  
Pream is a joy  
to cook with, too!

### FOR Cream Sauce



Easiest, best way yet to make  
this basic sauce perfectly—  
without a single lump!

### FOR Smooth Gravy



No lumps ever—and so lus-  
cious—when you follow the  
delicious, easy Pream recipe!

### FOR Creamier Soup

For richer flavor, add 3 or 4  
tablespoons of Pream to your  
favorite canned soup.



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**New easy, thrifty way  
to "cream" your coffee!**



# PREAM



### THE DELICIOUS 100% DAIRY PRODUCT IN POWDERED FORM

**Not a substitute!** Pream is a true dairy prod-  
uct—made *entirely* from fresh, sweet cream  
and other milk products—*powdered* for con-  
venience. *Nothing* added!

**Never sours! Never "turns"!** Keeps indefi-  
nitely while sealed. When opened for regular  
use, it stays fresh tasting to the last spoonful  
on kitchen shelf or in your refrigerator!

**So economical!** Pream costs about  $\frac{1}{3}$  less  
per serving than coffee cream!

**Less calories!** When you Pream your cof-  
fee, every cup contains only about half as  
many calories as if you used coffee cream.

**Instant dissolving!** Just put a spoonful of  
Pream on top of your cup of hot coffee or tea.  
Stir... and enjoy! Get Pream today!

The new way  
to "cream" it  
is to **Pream** it!



#### SEND FOR FREE RECIPE FOLDER

Simple, fast Pream ways  
to make these three standbys  
more luscious—plus dozens of  
other work-saving Pream  
cooking ideas—are yours in the  
exciting new Pream Recipe  
Folder! Just fill in and mail  
this coupon, **now!**

**To:** Sally Ross, Pream Test Kitchen  
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Please send me **FREE** Pream Recipe Folder.

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City  Zone

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Pream is available also in the Dominion of Canada, Alaska, and Hawaii.



*Whatever your need, your desire...there's a*  
**NEW NATIONAL**  
**HOME** *for you!*



Two-level Hollybrook "Custom-Line"  
 —4 bedrooms, 2 baths, activities room, car-  
 port. Many design variations available in  
 this model, as in all National homes.



Birchbrook "Custom-Line"—3 bed-  
 rooms and basement, glass-walled living-  
 dining area. Hip roof.



The Ambassador—a spacious "Custom-  
 Line" home, with fireplace . . . 4 bedrooms  
 . . . 2 baths . . . 2-car garage.

Here are just a few of the new 1955 National "Pace-  
 maker" and "Custom-Line" designs—the greatest  
 line of homes ever offered! Whatever your taste,  
 your need, there's a glamorous new National just  
 for you. And it has *more of everything you want* in  
 a home . . . more beauty, more living space, more  
 individuality, more fine-home features, more dollar-

for-dollar value. Look! Compare! You'll get a  
*National home!*

See your nearest National builder-dealer (listed in  
 yellow pages under "Builders") for complete details.  
 Or write for literature showing all designs and floor  
 plans. NATIONAL HOMES CORPORATION,  
 Dept. L255, Lafayette, Indiana.

**ONE OUT OF EVERY 48 HOMES BEING BUILT IN**





The Greenbriar "Custom-Line." Your every desire for an abundance of relaxed living is fulfilled in this luxurious 3-bedroom, 2-bath home.

## Designs and Sizes from \$6,000 to \$40,000



Fenmore "Pacemaker"—3 bedrooms. All Nationals have same famous high-quality materials; prices vary according to size and features.

The popular-priced Delta "Pacemaker"—3 bedrooms, glass-walled dining room, large outside storage area.

AMERICA TODAY IS PRODUCED BY...



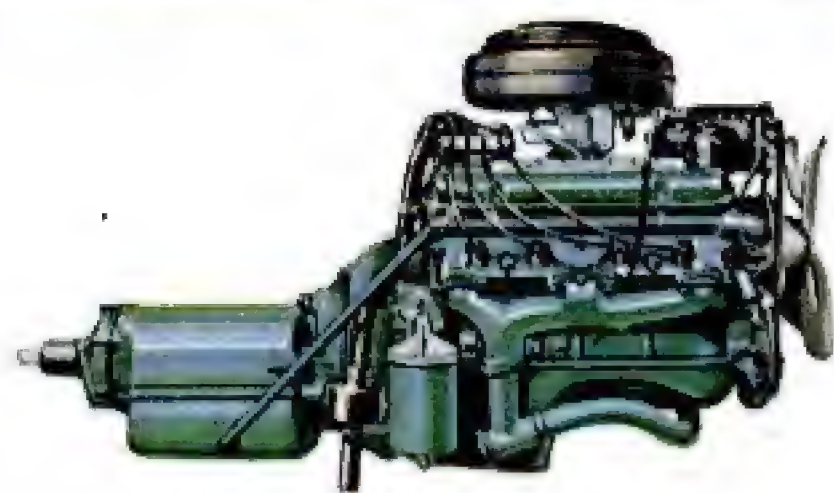
*National*  
HOMES®



# What a powerful difference a few dollars make!



THE 860 2-DOOR SEDAN



#### ALL-NEW STRATO-STREAK V-8

Here's the heart of the all-new power train that puts Pontiac out-front in all-around performance and carries it to new heights of economy and dependability as well. All three lines have this same great engine which elevates each to top rank in its price range for smoothness, quietness and spectacular "go".



#### ALL-NEW DRIVING EASE

New recirculating ball steering, new vertical king pin front suspension and new parallel rear springs make steering easy as pointing your finger, cushion road shocks, assure even-keel cornering, give a smooth, restful ride on any road. Bigger brakes add the final touch for unexcelled driving ease and safety.



It is most men's dream to take the wheel of a long, low powerhouse of a car and say, "I own it." It is most women's dream to drive a beautiful mode-of-tomorrow car and proudly state, "It's mine".

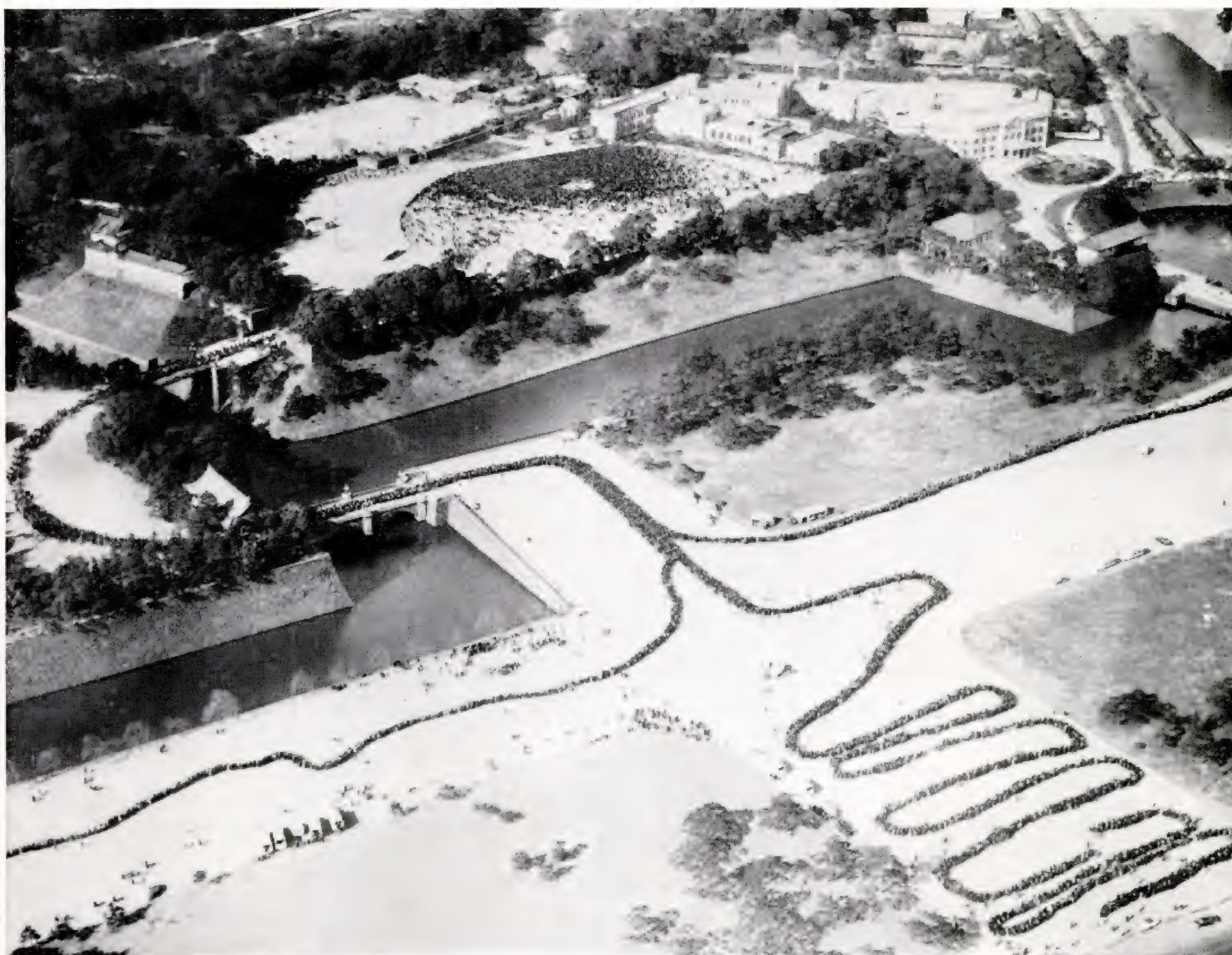
If such are your desires, there's not a thing to stop you—for these are the dreams that Pontiac fulfills for every new-car buyer with the glamorous 860 sedan depicted above. You step straight into an "all-time great" performer—as far ahead in response, control and roadability as in its future-fashioned lines. You join the ranks of fine-car owners without leaving the low-price field! Lowest-priced model in the Pontiac line, this big, high-styled beauty with the Strato-Streak V-8 engine actually costs just pennies a day more to buy than the lowest-priced cars. Come in for a Strato-Streak ride today and let us show you how little it actually costs to make this great car yours.

SEE YOUR NEAREST PONTIAC DEALER

'55 **Pontiac**  
STRATO-STREAK V-8



# A LOOK AT THE WORLD'S WEEK . . .



## EMPEROR'S FRIENDS HAVE SAFE NEW YEAR'S

In neatly ordered lines to prevent a repetition of the Jan. 1, 1954 crush in which 16 people were killed (*LIFE*, Jan. 18, 1954), 160,000 Japanese in Tokyo rendered New Year's greetings to the emperor. Inside the palace grounds (*top center*) they paid homage and left. There were no casualties.

## U.S. METHODISTS FORGE CHAIN OF PRAYER

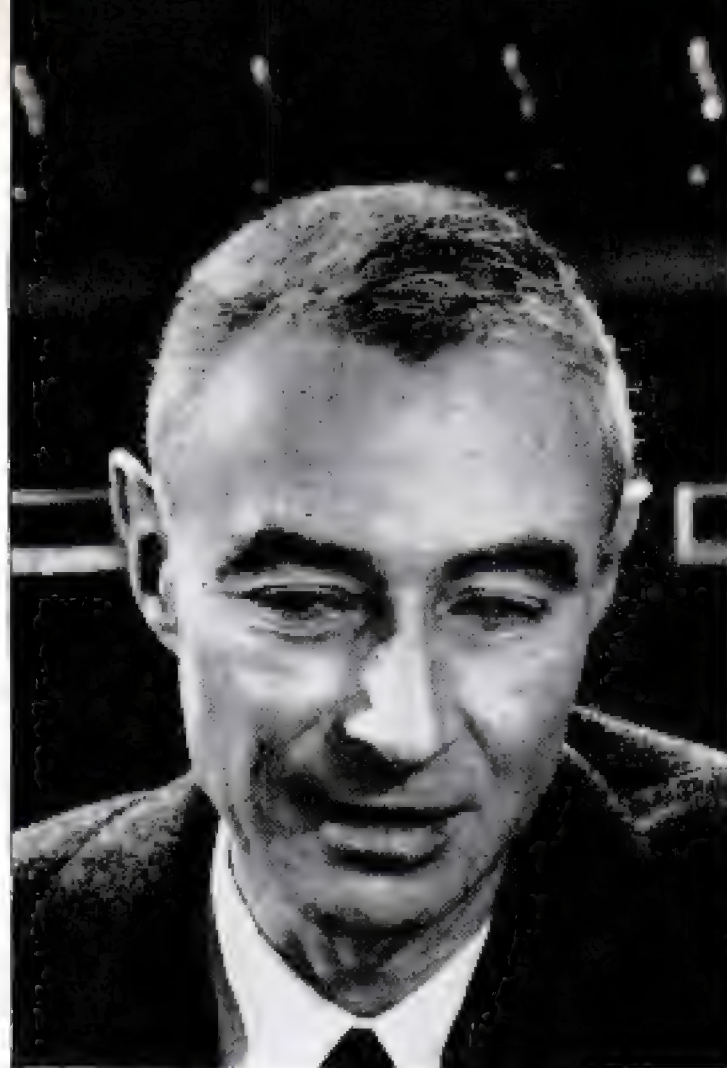
In the Upper Room Chapel in Nashville, Tenn. American Methodists on Jan. 1 began a chain of prayer that will continue throughout 1955. Over 50,000 Methodists, following a set schedule, will take turns maintaining an unbroken sequence of prayer for peace and spiritual awakening.



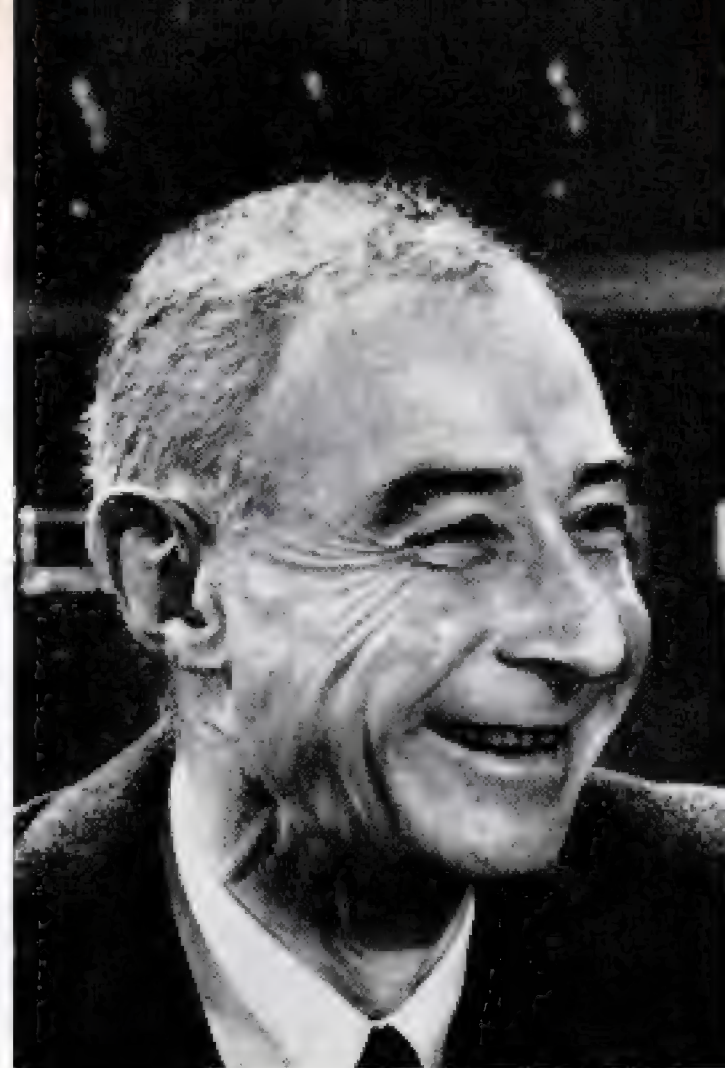


## TV PRESENTS A FAMOUS FACE AND MIND

CBS-TV Commentator Edward R. Murrow interviewed Dr. J. Robert Oppenheimer, director of the Institute for Advanced Study at Princeton. Oppenheimer made no reference to the security controversy; he did discuss the H-bomb and his concern with secrecy. His facial expressions made a remarkable series of pictures.



**ON THE INSTITUTE:** "We take from men the cares that are their normal excuse for not following the rugged road of their own need and destiny."



**ON EXCLUDING SCIENTISTS** under the McCarran Act: "This . . . seems a wholly fantastic and grotesque way to meet the threat of espionage."



**ON HIS WORK:** "When you try to see why there is necessity . . . all you can do is guess in the night and correct in the daytime."



## SUEZ IS BLOCKED BY 'WORLD PEACE'

Navigating at New Year's time, a difficult matter anywhere, was especially difficult for the loaded tanker *World Peace* in the Suez Canal. At 4 a.m. on Dec. 31 the tanker hit the El Firdan bridge, carried it athwart the canal. One hundred fifty ships waited for four days before wrecking crews could reopen the Suez.



## LONDON'S GUARDS SHOW

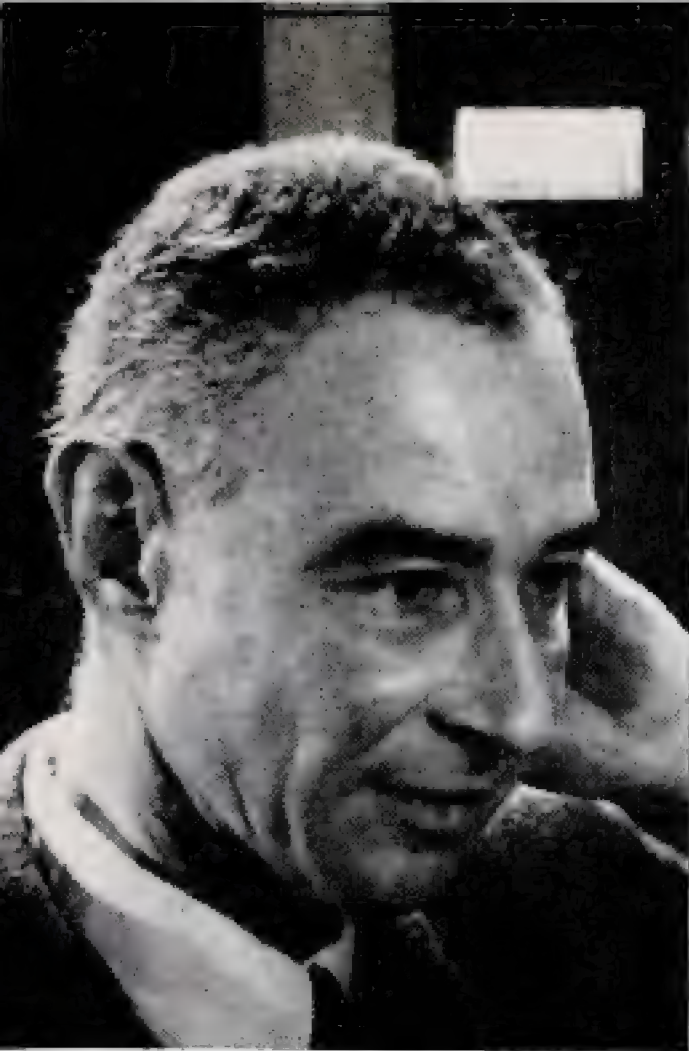
The heaviest snowfall since '47 blanketed southern England last week. The big blizzard blew in from Europe after chilling part of northern Italy to 13° below, killing 12 people on the slippery Paris streets and closing down the Brussels airport. Normally chaotic London traffic

## THE OLD LOVE OF LUCRE LURES 'LE SUCRE'

After 30 months in retirement, Ray Robinson, whom the Americans call "Sugar" and the French "Le Sucre," seemed eager for the gold and the glitter of boxing. Last week he polished off Joe Rindone in Detroit. Afterward he relaxed with his wife as his barber gave him a hairset. Eventually he hopes to take back his middleweight crown from Bobo Olson.







**ON H-BOMB:** "You can destroy enough humanity so that only great faith can persuade you what's left will be human."



**ON SECRECY:** "The trouble with secrecy is that it denies to government itself the wisdom and the resources of the whole community."



## DESPITE THE BIG SNOW

became hopelessly snarled as cars slid into one another, jams clogged into other jams and tempers flared. Despite the big mess, the city's pageantry proceeded unperturbed as the mounted Life Guards rode obliviously along the Mall toward Whitehall to mount the new guard.



## MOSCOW IS OFF LIMITS TO ALL RUSSIANS

Getting back at restrictions on U.S. travel in the U.S.S.R., the State Department declared 27% of the U.S. off limits to Russians. Included in places forbidden to Russians is Moscow—Moscow, Iowa, a township of 598. Six other U.S. Moscovs are also off limits. But it is all right by State if Russians go to the other 15 U.S. Moscovs or to St. Petersburg, Fla.

CONTINUED ON NEXT PAGE

make the five second test and prove

# nothing kills unpleasant odors

faster than...



Test air-wick mist against other household deodorizers...bottle or spray...and see how much faster air-wick mist kills disagreeable odors...without leaving a heavy lingering smell of cheap perfume. It's genuine air-wick in a handy aerosol spray; and, the only deodorizer with chlorophyll.

Instantly kills odors from cooking, smoking, bathroom...makes your home pleasant and inviting. again in seconds.



## GENTLE EX-LAX HELPS YOUR CHILD TOWARD HER NORMAL REGULARITY



**AT BEDTIME** give your child America's best-tasting laxative—chocolated EX-LAX. There will be no fuss because it's so pleasant to take.

**NEXT DAY**—EX-LAX will continue to help your child toward her *normal regularity*. She'll hardly ever have to take EX-LAX again the next night!



**IN THE MORNING** she'll get gentle relief—the closest thing to *natural action*. No upset, no griping, no embarrassing urgency.

When your child has a **COLD** and needs a **Laxative**—give her gentle EX-LAX. It is *one* laxative that "gets along" with any cold remedy she may be taking. Unlike "hurry-up" laxatives, EX-LAX does not carry off fluid and food with their vitamins and minerals—does not upset her.

Buy The New 65¢ Size—  
Save As Much As 37¢  
Also available in 30¢ and 12¢ sizes

**EX-LAX**  
THE CHOCOLATED LAXATIVE

MORE PEOPLE USE EX-LAX THAN ANY OTHER LAXATIVE



# Super Lanolin- GREATEST BREAK FOR YOUR HAIR SINCE LANOLIN ITSELF!



Doesn't your hair *deserve* a break — after all the punishment it's taken from sun, harsh shampoos, chemicals and permanents?

Your own common sense will tell you the average "do-nothing" hair product can't possibly help. The only way to have better-looking hair is to have *healthier* hair!

That's the Formula 9 way — with amazing new Super Lanolin! This exclusive Charles Antell development is 3 times more effective in correcting drab, dry, lifeless-looking hair than lanolin itself! That's why even *damaged* hair comes back to life before your eyes!

Yes — use Formula 9 as directed — and your hair looks better — feels better — stays in place better... *because it is better!*

No wonder more people use Formula 9 for correcting hair troubles than any other hair product. Available everywhere on money-back guarantee.

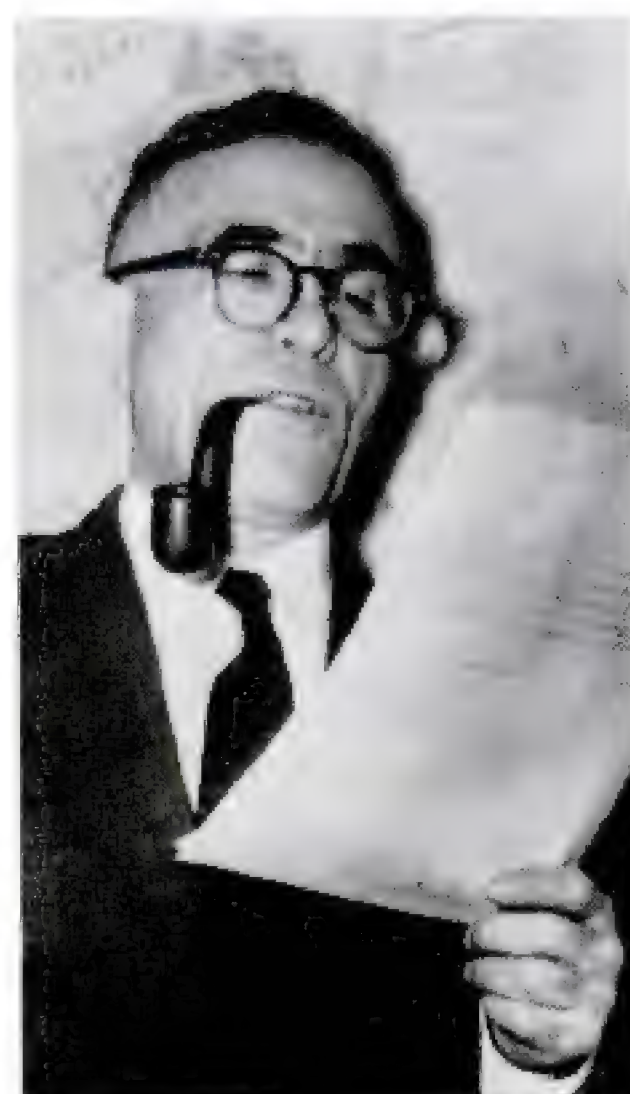


**Charles Antell**  
SUPER LANOLIN  
**FORMULA 9**

World's Week CONTINUED

## A 'SECURITY RISK' IS VINDICATED

Fired four weeks ago by Secretary of Agriculture Ezra Taft Benson as a security risk, Asian Agricultural Expert Wolf Ladejinsky was hired by Foreign Operations Administration and assigned to South Vietnam. He will head a land reform program.



## LIVELY ART LIVENS UP LIVE MARKET

The bull market sagged a little last week. But Merrill Lynch, Pierce, Fenner & Beane did its best to buoy interest by decorating its *Investor's Reader* with lively pictures. The three girls (above) are tugging on an improved piece of rolling stock.

## ANDERSON ENDS OLD MET TABOO

After the final curtain of Verdi's *Masked Bull*, Marian Anderson acknowledged a great ovation at the Metropolitan Opera. She not only scored a great triumph but had ended an old taboo. She was the first Negro singer in the company's 71-year history.

## IF YOU SUFFER PAIN

of  
**HEADACHE  
NEURITIS  
NEURALGIA**

get

**FAST  
RELIEF**

WITH



The way  
thousands  
of physicians  
and dentists recommend

*Here's Why . . .*

Anacin is like a doctor's prescription. That is, Anacin contains not just one but a combination of medically proved active ingredients. No other product gives faster, longer-lasting relief from pain of headache, neuralgia, neuritis than Anacin tablets. Buy Anacin® today!

## WORLD'S SMALLEST COMPLETE KITCHEN

COMBINES: STOVE • OVEN  
SINK • REFRIGERATOR  
FREEZER • STORAGE

ONLY 42 INCHES WIDE



**General Chef** unit is a complete kitchen. Has 3 burners (gas or electric). Large oven with broiler. Refrigerator is 6 cubic feet. Freezer holds 9 ice cube trays. Ideal for motels, apartments, offices, factories. Reasonable in price. Guaranteed 5 years. Easy 24-month payment plan. All units available with stainless steel or porcelain tops, also natural wood finishes. Twin sink units available with garbage disposal if desired.

**WRITE** today for complete details and specifications of General Chef kitchen units.  
**GENERAL AIR CONDITIONING CORP.**  
Dept. L-2, 4542 E. Dunham St.  
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**General Chef**  
NATIONWIDE SALES AND SERVICE



# WIN SWEEPSTAKES WIN

## GOLD MEDAL DIAMOND JUBILEE

### FIRST PRIZE \$25,000 CASH

6 WEEKLY  
DRAWINGS  
OF  
**Artcarved**  
DIAMOND RINGS

**SIX \$1,000**  
**Artcarved**  
DIAMOND RINGS  
"Artcarved" is one of the world's oldest and largest ring manufacturers, famous for fine ring making leadership for more than 104 years.  
**1 AWARDED EACH WEEK**



**SIXTY \$250**  
**Artcarved**  
DIAMOND RINGS  
Every "Artcarved" diamond ring is registered and guaranteed for color, clarity, cut, carat weight. Every "Artcarved" diamond carefully selected by experts.  
**10 AWARDED EACH WEEK**

**AND 10,000**  
  
beautiful Queen Bess pattern Silverware Cake Servers by Oneida Community Silversmiths. The 10,000 winners will be drawn at the close of sixth week, after all ring winners have been drawn.

**THE 75th ANNIVERSARY** of Gold Medal Flour is being celebrated with this big Diamond Jubilee Sweepstakes. Seventy-five years ago a relatively unknown flour was awarded the Gold Medal at the Millers' International Exhibition in Cincinnati. Since then Gold Medal has become America's favorite flour. In celebration of Gold Medal's 75th Anniversary therefore, we are bringing you this huge sweepstakes!

**IT'S FUN**  
**and look how easy!**

• PICTURED here are four wonderfully good baked dishes, all made with Gold Medal Flour. Below them are the ingredients that go into each recipe. Put the right group of ingredients with the right picture, and you are eligible for the Gold Medal Diamond Jubilee Sweepstakes drawings!

There will be a drawing each Monday for six weeks starting January 24. Names drawn during these weekly drawings will win the diamond rings. The \$25,000 Grand Prize winner will be drawn from the winners of the weekly \$1,000 ring awards. The earlier you enter the more chances you have.

**JUST MATCH THE PICTURES AND  
THEIR INGREDIENTS AND YOU'RE IN FOR  
THE BIG SWEEPSTAKES DRAWINGS!**

★ **NOTHING TO BUY!** ★ **NOTHING TO RHYME!**



**1 Cocoa Fudge Cake**



**2 Double-Quick Buns**



**3 2-Crust Cherry Pie**



**4 Cocoa Bars**

**ENTER NOW!**

**Read These Simple Rules**

1. On the entry blank or a sheet of paper, correctly match the baked foods with their ingredients. Add your name, address and grocer's name. Mail to General Mills Sweepstakes, Box 102, Minneapolis, Minnesota.
2. Enter as often as you wish, but each entry must be mailed separately. Other entry blanks with complete rules free at your grocer's or "Artcarved" jeweler's, or by writing to General Mills, Dept. 20, 623 Marquette Ave., Minneapolis, Minnesota.
3. Qualified entries not selected as winners in any weekly drawings will remain eligible for later drawings. All entries must be received by midnight February 26, 1955.

**This is your entry. Just put the right numbers in the boxes**

These ingredients belong in ☐  
2 cups sifted GOLD MEDAL  
"Kitchen-tested" Enriched Flour  
1 tsp. salt  
2/3 cup plus 2 tbsp. shortening  
4 tbsp. water  
3/4 cup sugar  
1/4 cup GOLD MEDAL Flour  
1/2 tsp. cinnamon  
1/2 cup fruit juice  
3 1/2 cups drained canned fruit  
1 tbsp. butter

These ingredients belong in ☐  
2 1/4 cups sifted GOLD MEDAL  
"Kitchen-tested" Enriched Flour  
3/4 cup warm water  
(not hot—110° to 115°)  
1 pkg. active dry yeast  
1/4 cup sugar  
1 tsp. salt  
1 egg  
1/4 cup soft shortening or butter

These ingredients belong in ☐  
1 1/2 cups sifted GOLD MEDAL  
"Kitchen-tested" Enriched Flour  
1/2 cup soft shortening (part butter)  
1 cup sugar  
1 egg  
3/4 cup buttermilk  
1 tsp. vanilla  
1/2 tsp. soda  
1/2 tsp. salt  
1/2 cup cocoa  
1/2 cup chopped nuts

These ingredients belong in ☐  
1 3/4 cups sifted GOLD MEDAL  
"Kitchen-tested" Enriched Flour  
1 1/3 cups sugar + 1 tsp. soda  
1 tsp. salt + 6 tbsp. cocoa  
1/2 cup soft shortening  
1 cup buttermilk  
1 tsp. vanilla  
2 unbeaten eggs

Send complete entry to:

**GENERAL MILLS SWEEPSTAKES**  
Box 102, Minneapolis, Minnesota

Signature \_\_\_\_\_

Name (print) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Grocer's Name \_\_\_\_\_

**Enter now. First drawing January 24.**  
**Contest closes Feb. 22, 1955**





THE CURVED AND MANY-WINDOWED FACADE OF THE FONTAINEBLEAU HOTEL GLEAMS IN THE MIAMI BEACH SUN. IN FOREGROUND IS PART OF YACHT BASIN





LUNCH PATIO HAS WINDOW INTO POOL'S SIDE

# Miami's Costliest

## HOTEL ADORNS BEACH

Miami Beach, with three quarters of its beach front already occupied by hotels, recently got its biggest and costliest addition, the \$15 million Fontainebleau. A 14-story edifice with a 1,000-foot beach, the hotel has 565 rooms (minimum: \$33 a day without meals). There are nine governor's suites (at \$160 a day), nine presidential suites (at \$185 a day) and a royal suite which will be even more expensive when finished. Fontainebleau has some striking architecture (*opposite and below*), two swimming pools, 265 cabanas and a million dollar boiler room. Some of the first guests found the hotel's outsized magnificence almost overwhelming. But the management has a staff of 850 or roughly one employe for each guest, and expects in time "everyone will feel like he is being carried around on his own little silver platter."



HOTEL NIGHTCLUB called La Ronde seats 500 in bowl-shaped, pillarless room. Here guests all get

good view of The Belmonts under chandelier 16 feet in diameter on the hydraulically lifted stage.

A DRAMATICALLY BUILT STAIRCASE SWOOPS UP TO THE SECOND TIER OF CABANAS NEAR OCEAN'S EDGE. FONTAINEBLEAU'S ARCHITECT IS MORRIS LAPIDUS







# Mom's kiss AND Bactine®

BRAND

## CHILDREN'S FAVORITE FIRST AID FOR CUTS AND SCRATCHES

BACTINE is wonderful. It's a powerful germ killer that's soothing and cooling—*actually helps relieve pain*. Crystal-clear BACTINE gets down deep into cuts and scrapes to kill germs on contact and so prevent infection. Children welcome BACTINE because it doesn't sting. It smells fresh and clean. End fear of stinging antiseptics—buy BACTINE!



### LASTING GERM KILLING ACTION

Actual photograph through microscope showing colonies of staphylococcus aureus germs (gray area). Clear space (arrow) is field where



BACTINE was applied. The lasting germ killing action of BACTINE has kept area free of these infection-causing germs for 48 hours.

At all Drug Stores  
3 convenient sizes

**NOTE TO PHYSICIANS—** BACTINE is more than a quaternary. While BACTINE is an active germicide, additional fields of effectiveness make it unique among antiseptics. Write Dept. 3L for professional booklet containing basic research and clinical data.

**MILES LABORATORIES, INC., ELKHART, INDIANA**

## MIAMI'S COSTLIEST CONTINUED



**FULL LENGTH LOOK** is afforded guests before they go down in elevators by an ornate mirror on each floor. Here Mrs. Jackie Unger uses the view.



**SWIMMING FACILITIES**, seen from penthouse floor, include 120x50-foot pool, long beach sheltered by curving cabanas. Archway at left leads to ocean.



# How many calories in a spoonful of sugar?

200 ☐ 100 ☐ 50 ☐ 18 ☐

Some guess as high as 600, but  
the right answer is only  
18 calories in a level teaspoonful

If you are counting calories,  
this fact is even more important—

Sugar can help you cut down on  
the number of calories you eat

*Research findings show how raising your blood sugar level  
helps keep your appetite—and weight—under control*

People who go on diets are usually surprised to find out that there are only 18 calories in a teaspoonful of sugar.

That's the number of calories an average adult uses up in about 7½ minutes of normal activity!

But this is just one of the reasons why most people are able to enjoy sugar and still maintain the weight they want.

Sugar raises the blood sugar level faster than does any other food. And the blood sugar level is part of the healthy body's own weight control system.

## *Helps regulate appetite*

Research scientists, looking for the reason why some people overeat (and get fat), found a relationship between the blood sugar level and the size of the appetite.

When your blood sugar level is *low*, your appetite is bigger. You just naturally tend to eat more. Sometimes *too much*.

When it is elevated, appetite is smaller. You are more quickly satisfied on smaller portions. You find it much easier to say "no thanks" to the extra helpings that lead to extra pounds.

These studies also showed that sub-

stances which have no effect on the blood sugar level (such as non-caloric artificial sweeteners) were not effective in reducing the number of total calories actually eaten.

Any help from them is mostly in the mind instead of in the waistline.

## *More realistic approach to dieting*

Overcoming that hollow, always hungry feeling has always been one of the hardest parts of dieting. That's why many of the newer diets now include sugar in foods and beverages to help keep appetites satisfied on less food.

These diets often start a meal with a sweetened fruit juice or fruit cup to help bring your appetite down to size.

They allow a light snack or refreshing beverage in mid-morning and late afternoon to help keep hunger from *building up*.

They permit simple desserts because they make a small meal so much more satisfying.

So isn't it good to know that sugar helps to "count your calories" for you?

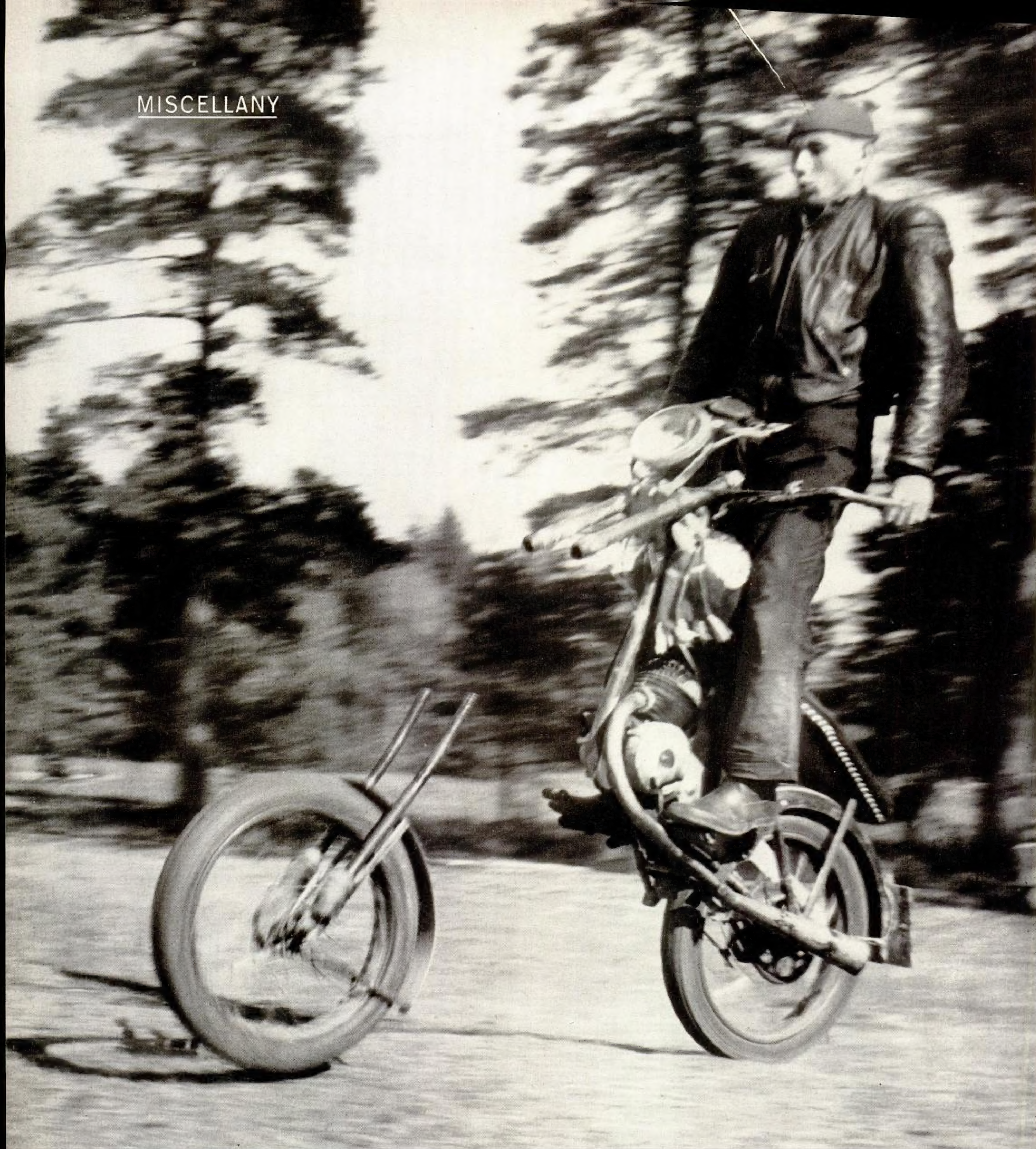
**SUGAR INFORMATION, INC.**

Box 137, New York 5, N. Y.

*All facts in this message apply to both beet and cane sugar.*







## SURPRISE ON THE RISE

Outside the Swedish town of Uppsala, where amateur motorcyclists get together for stunt riding every Sunday, Roine Loeow decided to try a fairly routine trick called "the cavalier start." Throwing his weight backward as he roared along, Loeow yanked at the handlebar to pull the front wheel high off the ground so that his machine

would rear like a bucking horse. But though the handlebar came up, the front wheel didn't. As it broke loose, a camera caught the intrepid Loeow still in the air, still intent on his stunt but suddenly aware of his plight. Coming out of it miraculously uninjured, Loeow replaced the wheel and went on with his Sunday stunts.





## JAMES CROW BUILDS HIS FIRST DISTILLERY

In this log cabin, on Glenn's Creek, near Frankfort, Kentucky, pioneer distiller Crow carried out the experiments that revolutionized whiskey-making in America.

# OLD CROW

*Kentucky Straight Bourbon Whiskey*

Time changes many things, but Old Crow goes ever on, unchanged in quality, building its world-wide reputation constantly higher. Today, you may enjoy the bourbon Daniel Webster called "the finest in the world" in a milder 86 Proof bottling or in the famous 100 Proof Bottled in Bond.



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## Rita's going steady

"I buy only one brand of cigarettes . . . Lucky Strike," says Rita Gam, beautiful motion-picture star. "I've smoked them steady for a year. They taste so much better than the others." Luckies taste better, first of all, because Lucky Strike means fine tobacco. Then, that tobacco is toasted to taste better. "It's Toasted"—the famous Lucky Strike process—

brings Luckies' fine tobacco to its peak of flavor . . . tones up this light, mild, good-tasting tobacco to make it taste even better—cleaner, fresher, smoother. That's our story, pure and simple: a Lucky tastes better because it's the cigarette of fine tobacco . . . and "It's Toasted" to taste better. So, enjoy the better-tasting cigarette—Lucky Strike.

Better taste Luckies... **LUCKIES TASTE BETTER**... Cleaner, Fresher, Smoother!

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